MUGHAL COSTUMES (16^{th}-18^{th} CENTURY) AND ROYAL COSTUMES OF JODHPUR – A COMPARATIVE STUDY

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DOCTOR OF PHILOSOPHY

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CERTIFICATE

This is to certify that the thesis titled **"MUGHAL COSTUMES (16^{th}-18^{th} CENTURY) AND ROYAL COSTUMES OF JODHPUR – A COMPARATIVE STUDY",** submitted in fulfilment of the requirement for the degree of Doctor of Philosophy (Science), Home Science (Fabric and Apparel Science), University of Delhi, is a faithful record of the bonafide research work carried out by **Sneh Prakash** under our guidance and supervision. No part of the thesis has been submitted for any other degree elsewhere. All the assistance and help received during the course of this study has been fully acknowledged by her.

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ABSTRACT

The present study, **'Mughal Costumes (16th - 18th Century) and Royal Costumes of Jodhpur – A Comparative Study'** was undertaken to study the costumes of the Mughals and the Rulers of erstwhile princely state of Jodhpur and to trace an influence of the Mughals on the Costumes of the Rulers of Jodhpur and vice-versa, if any. The study included an analysis of the costume of the Mughal Emperors and Rulers of Jodhpur with a brief reference to the costume of the people associated with the court. The costumes were studied in terms of the upper and lower garments, waistband, headgear, draped garment, footwear, jewellery and accessories. The study also included developing a catalogue of a representative sample of the Historic Costumes of men and women of the Mehrangarh Fort Museum, Jodhpur.

The data was collected using the purposive sampling technique. The interview schedule supplemented with observation technique was used for data collection. The interview schedule was administered on a representative sample of 32 people. These included directors and Curators of Museums, Historians, Renowned Authors and Scholars related to the subject, member related to the Royal Family of Jodhpur, Folk Singers in Jodhpur; and a Tailor whose family is associated for several generations with the royal family of Jodhpur. The observation technique was used to study the Costumes of the Mughal Emperors and the Rulers of Jodhpur through Miniature Paintings of the Mughals and Miniatures Paintings of Marwar i.e., Jodhpur respectively and historic costumes of the Mehrangarh Fort Museum, Jodhpur.

India with its great size, its wide climate and geographical differences and diversity of ethnic groups has been invaded and conquered by foreign people at different periods of time and in varying numbers. The Mughals (1526 – 1858) came to India during the 16th century. They came to India first in sporadic raids and later on as conquerors and settlers. Though, Babur is regarded as the founder of the Mughal Dynasty, it was Emperor Akbar who consolidated the Mughal Empire in India. It was due to Akbar's conscious intent and ingenuity to integrate the two races; the Mughals and the Rajputs due to which he adopted policies that led to a unification of the two cultures.

The Mughals were inhabitants of Central Asia and the costumes of Babur and Humayun are characteristic of this region. The costumes of Emperor Akbar are distinctly different from that of Babur and Humayun. The costumes of Jahangir became more glamorous, sumptuous and decorative. Similarly, during the reign of Shahjahan there was a greater emphasis on ostentation. The fashion of dress in Aurangzeb's reign became simple and austere.

The association of the Rulers of Jodhpur with the Mughals began with the reign of Raja Udai Singh. He accepted the Mughal Sovereignty of Emperor Akbar. The association of the Jodhpur rulers was not only political in nature but they formed relationships through social alliances. The daughter of Raja Udai Singh of Jodhpur was married to Jahangir and she gave birth to Prince Khurram, later known as Shahjahan. Due to the nature of the alliances, the Mughals and the Rajputs were in close association with each other. This led to a gradual change in the costume of the Mughals and the Rajputs, i.e., Rulers of Jodhpur.

The costume of Raja Udai Singh of Jodhpur consisted of a knee length tunic, probably a *bago*, a double *patk*a, *paijama* and a short turban. The costumes of the subsequent rulers of Jodhpur consisted of similar garments with slight to significant changes in the certain features of the costume.

A comparison of the costumes of the Rulers of Jodhpur with the costumes of the Mughals yielded interesting findings. The costumes were common in terms the length of the upper garments, the ties, the *patka* and the *paijama* etc. The dissimilarities featured in other parts of the costume. The association of the Mughals and the Rajputs, i.e., Rulers of Jodhpur resulted in the integration of the costumes of the two races which formulated an assemblage of traditional attire for men and women which became a part of the main stream of Indian dress.

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Chapter 1
Introduction

Costumes from the very beginning of mankind have played a very important role in expressing the socio-cultural advancement of people. India, with its great size, its wide climate and geographical differences and diversity of ethnic groups has been invaded and conquered by foreign people at different periods of time and in varying numbers. The costumes that these people brought with them did not necessarily remain apart from the mainstream of Indian dress, but with the Indian genius for adaptation and modification, these costumes became altered, even metamorphosed and eventually assimilated and absorbed in to the broad range of Indian dress.

One such people who came to India during the 16th century were the Mughals (1526-1858 A.D). They came to India first in sporadic raids and later on as conquerors and settlers. In the inheritance of power in India, the Mughals had been preceded first by the Arabs, who came from the mainland of Arabia in 712, and then by the Turks from Central Asia, between 997 and 1192. The early military successes of the latter paved the way for the establishment of five successive Turko-Afghan Sultanate dynasties which ruled from Delhi until 1526 A.D, when the Mughals came. The Mughals for their part raised another empire that lasted for more than three hundred years (Swarup, 1996).

The Arabs, the Turks and the Mughals were highly civilized people. Their religion was Islam which was a system of beliefs and practices revealed to Mohammed, the Prophet and enshrined in their holy book Quran. Indian contact with the Arab traders had existed long before the advent of Islam, but was limited mostly to the coast. However, with conquest, Islam became an important influence in most parts of the country. It influenced the culture of every country to which it went. It also fused into the Middle East where it had found its earliest success. The Muslim rulers had a rich literary tradition and a profuse visual aesthetics. They maintained libraries full of valuable books and manuscripts, established workshops where a variety of artistic objects were manufactured with which they maintained a refined style and encouraged artists and learned men to come to the courts to receive honors and grants.

The Mughals also recognized the fact that the people of Hindustan whom they had conquered, themselves had a very rich tradition of cultural achievements to which they frequently gave recognition in the fulfillment of their own creative instincts. The Hindus on their part, on account of close and constant contacts with the Muslims, were slowly developing an appreciation of Muslim philosophical thoughts, literature and arts. And even before the Mughals came, they were playing a significant role in the administrative and artistic activities of their Muslim rulers. In a way, a process of intermingling between the communities, in which both the Hindus and the Muslims were trying to understand each other, was in progress for quite some time. When, therefore, the Mughals came, India was already in the midst of successfully reconciling with the new historical circumstances and was organizing the two widely varying forces of civilization into a unifying discipline (Swarup, 1996).

The Mughal emperors believed that the king was not only the symbol of political power but also the focusing centre of culture which cannot be divorced from its historical perspective. They, therefore, became enthusiastic patrons of every kind of cultural activity and of the creative strivings of their Hindu and Muslim subjects, which they helped to channelize into the mainstream of Indian civilization. Thus, the Mughals influenced not only the politics of India but also its cultural history. The process of fusion had already begun during the pre-Mughal Sultanate period. The Mughals speeded it up (Swarup, 1996). They proved themselves great patrons of art, and nowhere has the blending between Hindu and Muslim cultures been as happy as in India. They brought with themselves the costumes of the Turks and the Persians which were later to endure in India for more than three centuries, some of them eventually becoming part of the Indian attire.

The costume of the Mughals in India consisted of a *jama*, which is a side fastening frock coat with a tight bodice, a high waist and a flared skirt that reaches at least to the knee; a short sleeved or half sleeved overcoat; a churidar *paijama*, which is a drawstring trouser worn by men and women and one of the styles being a churidar paijama; a turban, *patka* and a sash. The patka is a band of a cloth used to fasten the coats or overcoats at the waist. The costumes were crafted of the most exquisite fabrics such as fine muslins, brocades and silken fabrics ornamented with precious

stones and hand worked gold and silver embroidery. The first two Mughal Emperors, Babur and Humayun, wore the Turkish dress of their ancestors of Central Asia which was suited to the cold climate of that place. In the accounts of the years spent in India the emperors Babur and Humayun, mentioned quite a few Turkish or Mongol garments by name. These include names like a *nimcha, a yaktahi jama, a postin* and *jama, pirahan, jilucha* and *jiba* etc. mentioned by the emperors in their chronicles.

It was during the reign of Akbar that Mughal dress underwent significant changes. The ingenuity and vision of the Emperor Akbar of integrating his race with that of the Hindus into a unified whole, created an environment congenial for socio-cultural exchanges to take place. His policy was that of social and religious tolerance among his subjects. And costumes being the most dynamic medium of visual expression, were bound to reflect the same sentiment. Akbar fashioned many new garments and modified others to suit his own requirements. The fashions at the court of Akbar became the norm not only for those attending the imperial *durbar*, but at other courts as well all over the country. The nobles and dignitaries visiting the emperor had to present themselves according to court etiquettes which included the dress. Further changes and modifications in costumes were brought about during the reign of the Mughal emperors, Jahangir, Shahjahan and Aurangzeb.

The Mughals had close alliances with the Rajputs, the association forged primarily due to political allegiances but subsequently acquiring varied dimensions. The political supremacy in India at the time of the Mughal conquest in the 16^{th} century was divided between the Hindus, i.e., the Rajputs and the Muslims, i.e., the Afghans who were two rival powers. To conquer Hindustan, the Mughals had to wrest it from the Afghans and the Rajputs.

The Afghans were as brave as they were wily and having won power, they were not prepared to part with it easily, and many a fields had to be won and lost before they submitted to the Mughals. Theirs was the most stubborn and at the same time, sustained resistance offered to the Mughals. But if the Afghans were brave and wily, the Rajputs were the bravest of the brave and generous to a fault. Their generosity

commended itself to the Mughals as their bravery inspired awe. A combination of the two powers – the Afghans and the Rajputs would have been fatal to the Mughals; but that was never to be. The Afghans and the Rajputs could not unite against their common enemy. Neither could each as a people, present a united front against the Mughals. Their tribal organization and their separatist tendencies gave a handle to the Mughals to conquer them piecemeal (Agarwal, 1983).

This inability of the Rajputs to unite against a common external threat underscores the lack of any sense of political cohesiveness amongst the Rajputs at that time. The most significant element in the Rajput political system was the clan, the clan loyalties far outweighed concerns for caste interests. Thus, despite the distinctiveness of their political and military systems, despite a common cultural heritage and the sense of broader community inherent in social customs such as clan exogamy and related marriage ties, the Rajput states of Rajasthan remained an assemblage of individuals, often warring kingdoms, each pursuing its own interests, and each displaying varying degrees of hostility or dependence in its relations with the central power (Schomer and Erdman, 2001).

The Mughals had enough diplomacy to take advantage of the Rajputs generosity and after having impressed the Rajputs by their mettle, they won them over to their side. They made the Rajputs their friends and supporters in their task of conquering the Afghans. Though meeting with a situation far more perplexing than any that had confronted Mahmud Ghazni, Muhammad Ghori or Qutb-ud-din Aibak, they succeeded in handling it admirably, and left a name that is at once good and great. The circumstances were perplexing because (i) the Mughals had not merely to justify their attack on Afghans who happened to be Muslims like themselves. (ii) They had also to destroy the political power of the Afghans and Rajputs in order that they might rear their own (Agarwal, 1983).

Thus the Mughals found Hindustan under the sway of two powerful people, drew one of them to their side in order that they may subjugate the other, and here lies the real greatness of the Mughals that made the conquest of Hindustan an accomplished fact as between Babur and Akbar (Agarwal, 1983).

Rajasthan**,** the erstwhile abode of princes, is India at its colourful best. The earliest inhabitants of this part of the Western India were tribes who settled in a few fertile tracts. These tribes were ruled by chieftains, who gradually carved out their own fiefdoms. These early fiefdoms developed into flourishing kingdoms over a period of time. Trade sustained these kingdoms, for the trade route into India passed through the deserts of the Western India. Collectively these princely states came to be known as Rajputana or the Land of the Kings, and today it is known as the modern Indian state of Rajasthan.

There were eight states in the Rajputana, great and small, of which the three premier ones, Amber, **Marwar (Jodhpur)**, and Mewar played a leading part in her history. With the rise of the Mughals, these and other Rajput kingdoms, gradually lost their independence, and became obedient and trustworthy vassals of the Mughal Empire. The Rajputs were a warrior caste, a race of chivalrous princes known for their bravery and some of the best military men in the emperor’s army were Rajputs (Agarwal, 1983).

The association of the Rajput Rulers of Marwar, i.e. present day Jodhpur, with the Mughals began from the reign of Rao Maldeo who ruled Jodhpur from A.D. 1532 - 62 A.D. Subsequently, Marwar was under direct Mughal rule from the reign of Emperor Akbar (1556-1605 A.D.) until the disintegration of the empire under Aurangzeb (1658 – 1707 A.D.). The corresponding reigns of the rulers of Jodhpur were Raja Udai Singh (1583 – 95 A.D) to Maharaja Ajit Singh (1707 – 24 A.D). The rulers of Marwar, i.e., Jodhpur were under active imperial service of the Mughals. The rulers of Marwar were honored Mansabdars of the Mughal throne. They conducted and participated in many campaigns on its behalf and were entrusted with important missions and commands. They attended the Mughal court as grandees and had to obtain leave from the emperor for returning to their patrimony. This vassalage brought the Rathor rulers wealth, influence and dignity and to their dominions consolidation, peace and prosperity.

The rulers of Jodhpur were not only politically allied with the Mughals but some of the princesses of the Jodhpur house were married to the Mughals. According to the

literature, Raja Udai Singh (1583 – 95 A.D) of Jodhpur in 1586 A.D gave his daughter Jodhbai in marriage to the emperor Akbar's son and heir-apparent, Prince Salim later to become emperor Jahangir. Subsequently, Maharaja Ajit Singh's (1707-24 A.D) daughter Indra Kunwar, was married to the Later Mughal Emperor Farrukhshiyar in 1715 A.D. The tradition of the marriage of the Mughal Emperors with the princesses of the Royal Rajput Kingdoms was started by the emperor Akbar himself and was continued by the emperor Jahangir and Shahjahan, wherein many matrimonial alliances were formed with different Rajput houses. As a result of this multi-dimensional association with the Mughals socio-cultural exchanges took place between the Rajputs, specifically the rulers of Jodhpur, and the Mughals. Therefore, costumes' being one of the important facets of the culture of people, was greatly influenced by this association.

The Rulers of Marwar while presenting themselves before the Mughal emperors in the imperial court, had to wear what was the established norm at the Mughal court. In addition, due to the marriage of Rajput princesses, specifically of Jodhpur, in the Mughal court, the costumes of women also got modified and altered in the process. Thus the Rajputs, specifically the rulers of Jodhpur, were gradually influenced in their dress among other things such as court etiquettes and system of administration etc.

Therefore, it is significant to mention here, that a need arose to inquire in-depth into the history of the Costumes of the Mughals and its influence on the Costumes of the Rajput rulers specifically with reference to Marwar, i.e., the erstwhile princely state of Jodhpur. In addition, the information relating to the above period is available from a number of sources, but it is partial and incomplete because of the fact that the field is still largely unexplored. This provides a lot of scope for research and other related works.

A study of costumes during the said period would provide -

- Analytical insights into the Mughal Costumes and Royal Costumes of Jodhpur
- Necessary design inputs for contemporary Indian fashion
- Resource material for scholars and connoisseurs of Indian culture.

With this in view, the study was undertaken with the following objectives -

1. To study the costumes of the Mughal emperors (AD. 1526- AD. 1707) and the Rulers of Jodhpur (A.D. 1583 – 1707 A.D.) through paintings, with reference to the upper and lower garments, headgear, footwear, jewellery and accessories.
   a) To study the costumes of the Royalty (men & women) with a brief reference to the costumes of the people associated with the court.
   b) To observe and analyze the changes that took place in costumes, headgear, footwear, jewellery and accessories between the 16th –18th centuries in paintings.
2. To carry out a comparative analysis of the costumes of the Mughal Emperors and Rulers of Jodhpur to study their influence on each other, if any.
3. To develop a catalogue of garments (men and women) preserved at the Mehrangarh Fort Museum, Jodhpur with an emphasis on the techniques of construction and pattern making to provide an in-depth insight into the subject.

Chapter 2
Review of Literature

The present study, 'Mughal Costumes (16^{th} - 18^{th} Century) and Royal Costumes of Jodhpur – A Comparative Study' was undertaken to study the costumes of the Mughals and the Costumes of the Rulers of erstwhile princely state of Jodhpur and to trace an influence of the Mughals on the Costumes of the Rulers of Jodhpur and vice-versa, if any. The study included a detailed analysis of the costume of the Mughal Emperors and Rulers of Jodhpur with a brief reference to the costume of the people associated with the court. The study also included developing a catalogue of a representative sample of the historic costumes of men and women preserved in the Mehrangarh Fort Museum, Jodhpur.

A preliminary survey was conducted to explore the sources for the documentation of costumes. Various museums, institutions were visited and more information on the subject was obtained through review of literature as well as discussions with curators of museums, historians and connoisseurs of art. Data regarding the Mughals and the Rulers of Jodhpur was collected from various published works and unpublished works, translations of the biographies and chronicles of the Mughal Emperors, travellers' accounts, literary evidences by visiting various libraries, institutions and organizations such as museums and galleries in Delhi and Jodhpur.

The review of literature has been classified as follows:

1. The Mughal Emperors – In this information about the Mughal Emperors and their contribution towards Mughal culture was collected from books on subjects such as Mughal History and Culture, Mughal Art, Mughal Miniature Painting, such as History of the Great Moghuls by Pringle Kennedy, 1933; The Grand Mogul Imperial Paintings in India by M.C. Beach, 1978, etc.
2. Sources of Mughal Miniature Paintings – Information was collected about the published works on Mughal miniature paintings such as the Baburnama, Akbarnama and other albums of miniature paintings.
3. History of Indian Costumes (Ancient Period - Sultanate Period) - Information about the History of Indian Costumes was obtained from books such as Indian Costumes and Textiles from the Calico Museum of textiles by B.N. Goswamy, 1993; Costumes Textiles Cosmetics and Coiffure in Ancient and Medieval India by M. Chandra, 1973.

4. Costumes and Textiles during the Mughal Period – This was further catergorised as under
    a. History of Clothing in Central Asia **–** In this information was collected about the textile and clothing of the Central Asian region from an article on The History of textiles of Western Central Asia by L, Dahyeon, 2009; History of Civilizations of Central Asia by Asimov and Bosworth, 1998.
    b. Dresses of the Mughals – Information about the textiles and costumes of the Mughal Period were obtained from books such as Ain-i-Akbari, 1997 and Indian Costumes and Textiles from the Calico Museum of textiles by B.N. Goswamy, 1993.
5. Marwar – information about the physical, social and cultural aspects was obtained from books such as the Rajputana Gazetteers: The Western Rajputana States Residency and the Bikaner by K.D. Erskine, 1992; and Rajasthan District Gazetteers, Government of Rajasthan by B. D Agarwal, 1979 etc.
6. Miniature Paintings of Marwar – In this information about Marwar Miniature paintings was obtained from books such as Marwar Painting by R. Crill, 1996 and similar information from the journal such as Marg by H. Goetz, 1958, Vo. XI.
7. Costumes of the people of Rajasthan during the medieval period - This information was obtained from books such as Social Life in Medieval Rajasthan (1500- 1800 A.D.) by G.N. Sharma 1968.
8. Costumes of the people of Marwar – Information was obtained from books such as Rajputana Gazetteers: The Western Rajputana States Residency and the Bikaner by K.D. Erskine, 1992; a couple of unpublished thesis from the Jodhpur University; Costumes, Textiles and Jewellery of India, Traditions in Rajasthan by V. Bhandari, 2004 and Rajasthan Ki *Pag Pag*arian by M.S Nagar, 1994.

THE MUGHAL EMPERORS

Zehir-Ed-Din Muhammad Babur (b. 1483, r. 1526-1530) - The founder of the Mughal dynasty in India **Z**ehir-ed-Din Muhammad Babur, a Muslim of the Sunni sect, had a unique ancestry. He was descended on his father's side from Timur

(Timurlane), a **Turk** and from Chinghiz Khan (a **Mongol**) on his mother's side. **The Mughals were essentially Chagatai Turks**[1] (Kennedy, 1933).

Babur was born in **Fergana**; a place in **Uzbekistan** (in the erstwhile **Central Asian** Republic of the Union of Soviet Socialist Republics) in 1483 (Randhawa, 1983). In 1526 he proclaimed himself as the ***Padshah of Hindustan*** with his headquarters at Agra. He died on 26 December, 1530 at the age of forty seven years (Agarwal, 1983).

Although no works of art can be associated with Babur as parton, from the evidence left behind in his extraordinarily, delightful Memoirs (Tuzuk-i-Baburi, originally written in Turki and translated into Persian as the Babur-Nameh), it is clear that he was a man of culture and refinement. He was an effective writer in Turki, an accomplished poet in Persian and a keen lover of beauty in nature. He left to his successors a legacy of artistic sensitivity; a passion for beautiful, artistic objects; an articulate patronage of Persian as well as indigenous articrafts. He also contributed towards India's beautification with the introduction of garden craft which blended together in perfect harmony using such themes of pleasure as flower beds and tree avenues, water courses and fountains (Swarup, 1996).

Nasir-Ud-Din-Muhammad Humayun (r.1530-1539, 1555-1556) - Humayun succeeded Babur and he ruled India from 1530–1540 and again from 1555–1556. Like his father Babur, he was a keen lover of Flora and Fauna. He was interested in poetry and fascinated by Astrology and the Occult. Humayun was defeated by Sher Shah and was chased out of India in 1540. This event is of greatest importance for the arts. Humayun spent part of his exile (1540-55) at the court of his cousin, the Iranian Shah Tahmasp Safavi.

He found in Iran an atmosphere agreeable to his intellectual tastes and love of culture. Fortunately, after an exile of fifteen years he returned to India as a victor. On his way back he brought with him Mir Sayyid Ali, an accomplished Iranian painter and master of the principles of Safavid decorative designs. Later on he invited another well

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[1] The **Chagatai** (also **Chagatai Tajiks** or **Tajik Chagatai**) are one of the Tajik peoples of Uzbekistan. The Chagatai live in the Surxondaryo Province in south-east Uzbekistan and in southern Tajikistan.

known Iranian artist Abdus Samad. Both the artists were appointed painters to the Mughal atelier which Humayun established on his return to India in 1555. However, Humayun died suddenly in January 1556, tumbling down the staircase of his library on hearing the call to attend to prayers.

Jalalu-Ud-Din Muhammad Akbar (1556-1605) - Akbar was a man of dynamic energy. A boy, who inherited an unstable kingdom at the age of thirteen, transformed it into one of the few Indian empires to last three centuries. Though he remained illiterate throughout his life, he developed a prodigious memory and interest in books, and had every known manuscript transcribed and placed in his library. A great seeker of truth, who renounced the conventions of the Islamic faith, was bold enough to found a new and controversial religion, the *Din-i-Allahi*. Based on a mystical liberalism, it is acknowledged the existence of a widely varied population, composed of Hindus, Jains, Parsees, Christians, as well as those converted to or originally belonging to the Islamic faith.

The emperor had radical ideas about the arts of paintings as well as of architecture. He also appreciated the transformation of literature into visual poetry. The emperor Akbar also focused on the cultivation of literary and artistic talent kept and on encouraging philosophical debates and learned discussions. He believed in religious tolerance and tried to break away from the orthodox tenets of Islam. The erosion of the orthodoxy of Islam had begun much earlier, indeed with state polity, in measures such as Akbar's alliances with Rajput princesses, in marriage. Akbar married the daughter of Raja of Amber, *Jodh Bai*. These brought the observance of Hindu customs and festivals into the Mughal household (Sen, 1984).

Nuru-Ud-Din Muhammed Jahangir (1605-1628) - Akbar was succeeded by Prince Salim, who ascended the throne under the style of Jahangir ("The World seizer"). He officially ascended the throne in 1605 at the age of thirty six. Since Akbar had left a well-organized and peaceful empire, Jahangir could spend much of his time indulging in aesthetic pursuits that Akbar had made so abundant (Beach, 1978).

He had a connoisseur's instinct and this, combined with his desire for novelty, led to important artistic innovations. He collected rare gemstones and got various art objects

such as vessels, jewellery, sword and dagger hilts, perfume phials, powder horns for priming guns etc. made from them.

His memoirs (the Tuzuk-i-Jahangiri or jahangirnama) were lively and highly informative, for they described scientific experiments he conducted, birds and flowers he admired, important historical events, and a wide range of general observations (Beach, 1978). Jahangir was not particularly interested in the production of illustrated manuscripts of historical subjects, as his father Akbar had been, and instead tended to commission independent pictures of personalities, events, or objects that aroused his curiosity such as wish-fulfilling allegorical pictures based on his own dreams etc (Beach, 1978).

Shihabu-ud-din Muhammed Shahjahan (1628-69) - He succeeded to the throne upon his father's death in 1627 with the title of Shah Jahan "Ruler of the World". Unlike Akbar and Jahangir, Shahjahan was an orthodox, although not particularly a strict Muslim. His mother was a Hindu (the daughter of the Rajput raja of Jodhpur), and his father was half-Rajput (Jahangir's mother having come from Amber, present-day Jaipur).

Shahjahan (r.1628-56) was the great architectural patron of the Mughal dynasty. Under him, the empire reached its greatest prosperity and this, combined with his own character, led to the production of master of masterpieces in every area of artistic activity. He liked the art of painting as indicated by the lavishly produced albums. Shahjahan was particularly intent on appropriate self-presentation to the world. Most of Shahjahan's artistic energies went into architecture, public proclamations of wealth and power. In the 1630s, he concentrated on the Taj Mahal, the tomb for his beloved wife Mumtaz Mahal who died giving birth to her fourteenth child in 1631 (Beach, 1978). He had a predilection for jewels and had remarkable skills in gemology. He built the famous peacock throne in 1653. The other arts which reached the peak of excellence under Shahjahan were hard stone carving and enamelling.

Abul Muzzaffar Mohi-ud-din Aurangzeb (1658-1707) - He formally ascended the throne in 1659 and adopted the title of Alamgir ('World Seizer'). Aurangzeb was an

extremely conservative and orthodox Muslim to the extent of being a religious fanatic and fundamentalist (Agarwal, 1983). The personality of the emperor Aurangzeb tended towards an asceticism that became increasingly marked as he grew older. His outwardly appearance became increasingly simple as time went on. This inevitably influenced the development of arts over his long reign. He maintained the imperial dignity of the court but tried to sweep away features which he found inconsistent with Muslim orthodoxy. He was an enemy of those arts such as painting and music which broke the tenets of Islam, but nevertheless, permitted portraiture when it magnified his imperial status.

ORIGIN OF MUGHAL PAINTING

Humayun driven out of Delhi by the Afghan Sher Shah Suri in 1540, spent fifteen years in exile in Persia and Afghanistan. Shah Tahmasp of Persia gave him shelter and also promised military aid for recovery of his kingdom. Tahmasp was wealthy and immensely cultured and his court exemplified imperial splendor and power (Beach, 1987). At the court of Shah Tahmasp at Tabriz, Humayun saw the paintings of the Persian artists Aga Mirak, Sultan Mohammad and Muzaffir Ali, pupils of the famous Bihzad. Later he met the painter Mir Sayyid Ali, the illustrator of Nizami's Khamsah. Humayun became familiar with works of the Tabriz courts highly evolved school of manuscript paintings. When Humayun finally left Tabriz to return to Kabul in 1549, he hired two of the Shah's finest artists, Mir Sayyid Ali and Abd-as-Samad (Kossack, 1997). When Humayun regained his throne, both the artists accompanied him to India in 1555.

All of the known images that can be related with some certainty to Humayun's patronage date from the end of his reign, although literary evidence exists for his artistic interests at an earlier date. The majority of Humayun's period works are either portraits or descriptions of actual events. Humayun was interested in images of familiar people and historical happenings.

The birth of Mughal paintings in India is due to the patronage of Akbar (1556-1605). Akbar created a new synthesis of art from the heterogeneous elements viz. Persian,

Central Asian and Indian, gathered at his court and the result was a new school of paintings which was Indian in spirit and Persian in technique (Randhawa, 1983).

Under Akbar, painting was confined to the illustrations of manuscripts. Some of the best known are as follows: *Hamzanama* or *Dastan-i Amir Hamza*, *Tutinama*, *Diwan* or *Diwan-i-Hafiz* etc. There are also the *Khamsa* of Amir Khusrau, *Razmnama*, *Baburnama* and *Akbarnama* to name a few. Because of Akbar's sympathy for Hindustan and under the policy of encouraging understanding among the people of his kingdom, Hindu themes were equally favoured and consequently, the great books of the Hindus were translated into Persian. The *Mahabharat* and *Ramayan* were taken up for illustration. Most of these illustrated manuscripts belong to the period from 1580 to 1600 (Verma, 1978).

SOURCES OF MUGHAL MINIATURE PAINTINGS

Paintings of the Baburnama - The original memoir was written in Chagatai-Turkish by the Mughal emperor Babur. Akbar showed his veneration for the book by ordering, Khan-I-Khana Abdur Rahim to translate it into Persian. It was presented finally to Akbar in 1590. The illustrated Baburnama is based on Persian translation of the Baburnama in Turki. There are four illustrated manuscripts of the Baburnama. **The fourth is the Babur Nama of the National Museum, New Delhi.** All the Babur Namas were illustrated between 1595 and 1605 during the lifetime of Akbar (Randhawa, 1983).

Paintings of the Akbarnama - The Akbarnama was commissioned by the Emperor Akbar as the official chronicle of his reign. The illustrations of the Akbarnama form the last group of miniatures painted at Akbar's court and were completed around 1600 (Verma, 1978). Only three copies of the Akbarnama are known to exist at present. These are at the Chester Beatty, Dublin; the **Victoria and Albert Museum, London** and the Gulistan Library, Tehran. It is said by certain scholars that, it is likely that these (Victoria and Albert Museum - Akbarnama) compositions were made while Abu'L Fazl was actually composing his chronicle. This may explain the extraordinary vigour and immediacy of these miniatures, which in this respect differ from those of the other set of Akbar Nama illustrations, possibly painted after Abu'l Fazl's death in 1602.

Paintings of Jahangir - The emperor preferred to commission individual paintings, many of these are found in the extra ordinary albums (muraqqas) which he formed, of which two large volumes remain substantially intact: the **Muraqqa-e-Gulshan or the Gulshan Album** now in the Imperial Library, Gulistan Palace, Tehran and the so-called **Berlin Album** in the Stats Bibliotheca West Berlin.

The **Tuzuk-i-Jahangiri or Jahangirnama** was written personally by the emperor, and covers the years from his accession to the nineteenth year of his reign (1605-24). Unlike his father, Jahangir did not wish to record simply the great historical events, rather his memoirs, illustrations no less than text, presented his interests as well as his actions (Beach, 1978).

Paintings of Shahjahan - There are three major assemblages of album paintings associated with Shahjahan that remain intact: the **Minto, Wantage, and Kevorkian Albums.** The Wantage and the Kevorkian Album, each contain a majority of late paintings which were made roughly about 1800. In addition to these three albums, there is a fourth, the so-called **Late Shahjahan Album** which contains portraits of the elderly emperor and nobles of the mid-seventeenth century (Beach, 1978).

The Padshahnama (or Shahjahanama) in the Royal Library Windsor Castle - is an official state biography, limited to the events and decisions of Shahjahan's life as prince and emperor. The illustrations are almost solely of *durbars*, processions, and military campaigns and mostly depict scenes from the first ten years of the reign of the emperor (Beach, 1978).

Abul Muzzaffar Mohi-ud-din Aurangzeb - Painting declined during his period and lost much of its earlier quality. A large number of court painters migrated to the provincial courts. Aurangzeb did not actively encourage Mughal paintings, but as this art form had gathered momentum and had a number of patrons, Mughal paintings continued to survive, but the decline had set in. Some sources however note that a few of the best Mughal paintings were made for Aurangzeb, speculating that the painters may have realized that he was about to close the workshops and thus exceeded themselves in his behalf (Beach, 1978).

HISTORY OF INDIAN COSTUMES (ANCIENT PERIOD - SULTANATE PERIOD)

Ancient India (From the earliest times to the 12th century)

From the earliest period of Indian proto-history (the Harappan culture), the evidence about textiles and dresses is scant but not unimportant. Access to literary sources, in the **Vedic period** followed by the Pauranic or the classical, we get a whole body of material with regards to the materials for costumes. Not only do we hear of yarns (*tantu*), warp or loom (*tantra*), and woof (*otu*) but of loom-woven and 'perfumed' garments in the category of *vasas*. Materials like woollen blankets of a fine kind (*kambala*), *dhussa* (*dursha*) and *panvad* are spoken of but so also is *kshauma*, most probably linen. Garments made of the skins of animals as worn by gods and sages and tribals alike, are also referred to.

In terms of costumes, however, one is by and large in the world of timeless garments, both for women and men. The women's garments consisted of a combination of the stitched and draped garments. They consisted of an unstitched breast band or *uttarasanga*, the stitched bodice or *kanchuka* for the upper part of the body and a lower garment or *antariya* draped around the body much like a *sari or dhoti* of later times. Besides these a veil or *mukhapata* was worn by women which was similar to the *dupatta* or *odhani* of modern times. The lower garment was often held in place with a girdle referred to as the *mekhala.* Elaborate head dresses, with tremendous decorations and pannier-like projections, give some clue to the range of fashions prevalent in this regard (Goswamy, 1993).

In the case of **men**, the scarf or *uttariya*, and the turban were the basic garments worn. The greatest variety in consumes, judging from the evidence of sculptures and paintings that has survived, lay perhaps in the **headdress** or *ushnisha***.** Basically, the headdress made from a fabric, as distinguished from a crown worn by kings and deities took the form of a turban of an unstitched kind. The stitched upper garment for men went under two names, *kanchuka* and *cholaka.* The *kanchuka* clearly must have been a loose long coat, probably fitted in the upper part of the body, but flared on the skirt part. The lower garment worn by men again went under different names, such as the *antariyavasas or*

kaupina etc. There are small, differences between these garments, the most obvious one being between the small, narrow lion-cloth that went, and still goes under, the name *kaupina*, and others which were more like the standard dhotis seen in a large number of sculptures and paintings. The *dhoti* was the universal male garment of the ordinary Hindu. How the dhoti was worn depended upon the individual taste and preference. Trousers of a close fitting kind were not unknown in early India, judging from the evidence of sculptures. Kings and soldiers alike are seen wearing it, but the written references to this garment are extremely scanty. One, in any case, is not certain of what is being referred to in some of the terms used for men's lower garments.

The Sultanate Period (12th - 16th Century)

The period between the 12th and 16th centuries, i.e., before the rise of the Mughal empire was known as the Sultanate Period. During this period, there were many revolts and India was divided into a number of small kingdoms, (Sultanates) constantly at war with one another. In society, the period was important for the introduction of new elements - the Turks, the Persians, the Mongols, and Afghans, besides the Arabs who had settled down in some coastal regions in India (Chandra, 1973).

Regarding the costumes of this period, the paintings from the Sultanate period whether of the Indo-Persian style or those that we associate with Western India, principally Jaina paintings of Laur Chanda in the Prince of Wales Museum of Bombay, or the *Karnataka Pravia* of the Asiatic Society of Bombay, or the recently discovered *Devi Mahatmaya* in the Himachal Pradesh Museum at Shimla, the long sleeved *kurta* - like garments made of fine cotton material, with fastenings at the right or the left, come remarkably close to the early description by Alberuni of the *kurtakas* worn by Indians which have lappets with 'slashes' both on the right and the left sides. One of the earliest accounts of Indian dress comes from Alberuni, the great mathematician and scholar, who came to India during the 11th century with the early invaders. According to him, "They (the Hindus) use turbans for trousers. Those who want little dress are content to dress in a rag of two fingers' breadth, which they bind over their lion with two cords: but those who like much dress, wear trousers banded with so much cotton as would suffice to make a number of counterpanes and saddle-bags. These trousers have no visible

openings, and they are so huge that the feet are not visible. The string by which the trousers are fastened is at the back (Bhushan, 1958).

'Their *sidar* (a piece of dress covering the head and the upper part of the breast and neck), is similar to the trousers being also fastened at the back by buttons. The lappets of the *kurtakas* (short skirt from the shoulders to the middle of the body with sleeves, a female dress) have slashes both on the right and left sides. They keep the shoes tight till they begin to put them on. They are turned down from the calf before walking".

From Alberuni's description it would appear that he did not form a very high opinion of the country and its inhabitants. The voluminous trousers to which he refers were in all probability the *ghaghra* worn by the Rajasthani women. It is not surprising that the flimsy "*dhoti*" of Hindu men would strike him as being a material more suited for a turban than trousers and since turbans were also worn of the same material, his inference that the turban was used for trousers seems quite natural. The description of the *sidar* seems ambiguous. If it referred to the *dupatta* worn by women to cover the head, the description is incorrect since it is just draped over the head and breast, but is never fastened with buttons. The shoes do not seem to be any that are typical of the country, but seem to refer to long boots that reached up to the calf. That may have been the fashion somewhere in the extreme North-West (a Bactrian influence, perhaps) but could not have been true of the whole country (Bhushan, 1958).

However, the invaders themselves affected the dress of the Middle-East, i.e., tight fitting trousers, a long coat fitting upto the waist and then flaring out in a full skirt with tight sleeves. They wore a closely tied turban on the head. The dress of the women was the same as appears in the pictures of Persian and early Indian Muslim princess. For early Muslim dress we may refer to Al Qalqshandi in whose Subh-ul-A'sha a few chapters are devoted to India, one of which deals with the dress of the people. The dress of the soldiers including Sultans, Khans, Maliks and other officers are given on the authority of Sheikh Mubarak-ul-Anbati as *Tartaric gowns* (Tatoriyat), Jakalwat and Islamic *qabas* of Khwarism buckled in the middle of the body and short turbans which do not exceed five or six forearms (*dira*). Their dress was made of Bayd and Jumkh (Bhushan, 1958).

When it comes to the description of costumes worn by Sultans or the notables at any of the Islamic courts of North India, the writers, nearly all of them of foreign extraction tend to use terms and articles that they are familiar with. Thus Ibn Batutah writes in general terms the costumes worn by Indian women (‘the women of this city and of the whole coast do not wear sewn cloths but only unsewn garments. They form a girdle with one of the extremities of the garment and cover their heads and breasts with the other’).

Ibn Batutah (Ambassador of Sultan Muhammad bin Tugluq who arrived in India in 1333) refers at one place to the costly garment of the period. “After the *maghrib* prayer they brought to Sultan Amir Ghadda a silk robe of blue colour embroidered with gold and studded with precious stones and a cap to match. The precious stones were so many that the colour of the cloth was hidden from view. I never saw such a beautiful robe than this”.

It is in this very strain that there are other descriptions from this period, carefully pieced together by Dr. Moti Chandra. There are some interesting accounts of the costumes of the Sultan Firuz Shah Tugluq and his courtiers wearing different kinds of dresses. The Sultan himself is said to have worn a *kulah* costing a lac of *tanka*, which once belonged to his predecessor. In public he wore a *harani* (upper coat) with embroidered sleeves, but in private life he wore a shirt. The officers wore silken robes in public and shirts in private life. The turban and *kulah* (skull caps) were common articles of wear. It is mentioned that his slaves wore beautiful and pure garments. They wore *kulah* (caps) over which *dastarcah* (turbans) were tied; their feet were covered with *mozahael al* (red boots). Again, the Amirs and the Maliks and other officers at the Sultanate courts are described as wearing “gowns (*Tatoriyat*), *jakalwat* and Islamic *qabas* of Khwarism tucked in the middle of the body” and short turbans which did not exceed five or six forearms. Of other Amirs we learn that they were as well dressed” as the soldiers except that they did not use belts and at times they let down a piece of cloth in front of them after the manner of the *Sufis.* The judges and the learned men wore ample gowns *farajiyat* that resembled *jaradiyat* (striped material from Jand, Yemen) and an Arabic garment (a garment opening in front and buttoned) (Goswamy, 1993).

COSTUMES AND TEXTILES DURING THE MUGHAL PERIOD

Dress is a mirror of civilization. The different stages in a civilization tribal, feudal or industrial can be gauged by the observation of dress. The dress of the Mughals like their fine art and architecture was not entirely a preserve of one race. Different civilization and races had influenced its culture. The Muslims or Hindus, Persians or Turks in style, but a grand combination of all these culminated into an aesthetic form which is typically Mughal in execution (Ansari, 1974).

The **ancestors of the Mughals were inhabitants of Central Asia**. They gloried in the deeds of Timur and Chenghiz. They imbibed a culture which had its roots in Samarkand and Mongolia. The region of **Central Asia** stretches from the Caspian Sea in the west to central China in the east, and from southern Russia in the North to Northern India in the south. It has historically been closely tied to its nomadic peoples and the Silk Road. As a result, it has acted as a crossroad for the movement of people, goods and ideas between Europe, West Asia, South Asia, and East Asia. In modern context, Central Asia consists of the five former Soviet republics of Kazakhstan on the North, Kyrgyzstan on the Northeast, Tajikistan - is situated to the southeast, Turkmenistan, which spreads from the Caspian Sea to the middle reaches of the one of the largest central Asian rivers, the Amu-Darya and Uzbekistan.

Other areas are often included such as Mongolia, Afghanistan, northern-Pakistan, North-Eastern Iran, North-western India, and Western parts of the People's Republic of China such as Xinjiang. South-Western and middle China such as Tibet Autonomous Region, Qinghai, Gansu and Inner Mongolia, and southern parts of Siberia may also be included in Central Asia[2].

History of Clothing in Central Asia

Ancient Period - Central Asia lies in the far North, so it is quite cold there. Clothes were really important to protect from the freezing cold climate. By the 400s BC, people in Central Asia were making and **wearing wool felt** which helped them to stay warm and dry in cold weather. From 500 BC, Scythian people and Mongols living in Central

[2] About central Asia: Central Asia travel. History of … - OrexCA.com

Asia wore robes and pants by spinning **hemp** or **leather**. Central Asian people invented pants because they were useful for men and women who spent a lot of time riding horses. Around 1000 AD, the **Mongols** were still wearing mostly hemp clothing like the earlier **Scythians**. But instead of tunics, the Mongols sewed the hemp into long jackets which overlapped in the front and tied at the waist like a bathrobe. By the 1200s AD, the Mongols had **invaded India and China**, where they learned about **cotton** and **silk clothing**. After that, while some Mongol clothes were still made of hemp, others were made in the same style, but of cotton or silk. Underneath these jackets, Mongol men, like earlier Scythian men, still wore hemp or cotton pants, tucked into **felt or leather boots**. In winter, men wore **fur** vests, short fur capes, and fur-lined leather, hemp, or cotton hats[3].

Textile Crafts & Trade in Central Asia

Textile Crafts from the 12th – 16th Centuries - The capital city of Samarkand and a series of other Transoxanian towns became major centres of international trade. Through them passed the most important trade arteries, linking China and India with Europe and the Near East. There were a number of centres producing textile crafts. The major centres and the textiles produced are as follows: -

- Samarkand - Both fine and coarse cotton fabrics were produced in large quantities in Samarkand. From Samarkand, brocade, silver cloth (*sımgın*), linen cloth (*sinizi*), silk and silk cloth was exported to the Turkish people. To Samarkand came ‘from Rush (Russia) and Tartary **hides** and **linen**, from **China silken stuffs** and satin. Samarkand was noted for its silk, wool and furs; its robes were exported to Turkistan. It was famous for its high-quality paper and ***kermezi* velvet**, which was exported to other countries.
- Bukhara - Both fine and coarse cotton fabrics were produced in large quantities. Bukhara produced various kinds of silk cloth.
- Woollen cloth and garments were manufactured in many places, including towns near the nomadic steppes- in Dizak, Urgench, Arbinjan and Chach. These places, particularly Chach, were centres of leather-working, manufacturing leather goods.

[3] Central Asian Clothing, from KIDIPEDE

- From **Merv, brocaded** (gold-threaded half-silk) *mulham* cloth, embroidered fabrics, cloaks, silk and cotton shawls were produced.
- From Nishapur, silk brocades, cotton and woollen garments, turbans, shawls and cloaks were produced. Nishapur was noted for its white cloth, various kinds of turbans, scarfs, **silk undershirts** and other types of hair and cotton cloth which were exported as far as to Iraq and Egypt.
- From Nasa and Abiward, cotton and silk garments and silk and the white cottons of Herat.
- In Tabaristan, many kinds of **wool, silk, linen** and **cotton robes** were found.
- **Khurasan** was a flourishing centre **of silk, wool** and **cotton** textiles manufacturing of the time.
- Tashkent had grown significantly and it produced **fabrics** and articles of **leather.**
- In **Khwarazm**, sable and grey squirrel furs, goat skins, carpets, bed coverings, silk, silk caps and cotton robes were produced in large numbers and the surplus was exported.
- Herat, as a capital, played a major role in the political and cultural life of the area, and handicrafts and trade flourished. Jami, cAlıshır Nawa'ı and Bihzad all composed their literary and artistic works in Herat at this time (Asimov and Bosworth, 1998).

In the tenth century, the people on the northern frontier regions of Transoxania dressed like the neighbouring Turks. The **oldest piece of silk** from this region dating back to the Islamic era, now to be found in the Louvre in Paris belongs to the Samanid period and was woven ***c.* 985** for a ruler in Khurasan. **White robes** and other **silk** articles of clothing, together with precious head coverings, were among the tribute sent from Khurasan to the court of Harun- al-Rashid (786–809) in Baghdad. The successors of Chinghis Khan wore **gold-woven robes**; the Mongols dress had previously consisted mainly of animal skins. Soon afterwards they took to a sack-like garment that was loose on the left side and the right side was tied at the shoulder. Il Khanid dignitaries in Persia wore furs and leather hats. **Mongol women** wore long trousers under their sack-like garments and tall, basket-like hats covered with a piece of cloth.

The **furs of sables, grey squirrels, ermines** and other animals were essential materials for the garments of the Mongols and the Turks of the steppes. At his birthday festivities,

the Great Khan Qubilay (b. 1215, r. AD 1260- 1294) donned **gold-woven garments**; 20,000 of his courtiers attended the ceremony, wearing golden and brightly coloured garments made of costly **silk** ornamented with **pearls and gold**. Timur, however, wore a plain silk robe and a long white hat with a Badakhshan ruby on its top, surrounded by precious pearls and jewels (Asimov and Bosworth, 1998). In these, as in other parts of the Islamic world, black garments were traditionally used for mourning ceremonies, but in some quarters white was the symbol of mourning.

During the fifteenth century, particularly in the first quarter, there were extensive commercial and diplomatic relations with **China**. Silk fabrics including ***kim-khab* (*kamka*), *atlas* and *taffeta*** were brought from **China.** Timurid merchants in their turn dispatched locally made fabrics, horses and camels to China (Asimov and Bosworth, 1998).

The Mongols' main item of clothing was the *deli*, a robe with seamless shoulders. Collarless and open from top to bottom, they wrapped over at breast level and fastened with three clasps on the right and a single clasp on the left, where they were slit as far up as the sleeve (Asimov and Bosworth, 1998).

Differences in the finish, style and quality of materials were apparent in the clothing of the rich and the poor. **Rich people** wore clothes made of **silk** and **wool** and expensive **furs** brought from various foreign countries. They lined their robes with **silk floss**, which is extremely soft, light and warm. The poor made their heavy outer coats from dog or goatskins, lining their clothing with linen or cotton. They used felt to make cloaks, saddlecloths and rain hats. The Mongol boots (tenth to the eleventh century) had tops which enclosed the entire shin and were the same width at top and bottom. The sole was thick and inflexible with felt padding. The rigid toe was turned upwards. This boot was designed specifically for standing in stirrups and riding in a hard saddle at a quick gallop.

Textiles of Central Asia

The **textiles** were developed in **Central Asia** very early because of the regions harsh natural environment. One of the most important features in Central Asia was the **Silk**

Road, which connected China and Europe through Central Asia. Central Asia is framed by the major cultural centres of India, China, Iran (Persia) and Europe, which were linked in antiquity by the great network of trade routes now known as the Silk Road. Cultural exchanges were made through this network of paths. Religion, technology, textiles, most notably silk, spread from China to the Western world. Over many centuries the surrounding eastern and western cultures - China, Europe, India and Persia exchanged their goods and ideas via the Silk Road.

The earliest **nomads** came into the region during the 7th century BC and some of them became sedentary near the oasis. As trade routes between China and Europe were activated, small sedentary cities were established along the Silk Road. Sedentary societies used textiles to express their social stature, as some of them became rich by trading with merchants traveling along the Silk Road. The Silk Road brought great wealth into Central Asia. Silk was introduced into this region from China. ***Ikat*** weaving skills, although it is uncertain where it exactly came from, was brought into the region.

The basic clothing for sedentary Central Asians did not vary a lot. They wore underclothes called tunic which is also found in 13th century Mongolian traditional costume. The Central Asian tunics were long enough to come down to knees. They later became shorter until their bottom part was as low as waist level. Trousers and coats were also basic garments that everyone wore. Therefore, the type of clothes did not tell much about the social status; the material with which those clothes were made distinguished one’s stature. Their basic clothes were the same kind for all social classes and sexes. The lowest ranks wore coats made of ***adras*** (silk and cotton) while the highest ranks wore **silk velvet *ikat***, sometimes **embroidered** with **golden thread** (Dahyeon, 2009).

Islam came into Central Asia in about the **8th century** and Islamic culture fused with Central Asian native culture. Its influences prohibited the use of traditional animal symbols in textiles. Instead, abstract patterns replaced their place. Islamic expansion stopped when the Mongols came into Central Asia in the 13th century. Genghis khan established the largest contiguous empire in history.

The **Mongols**, drafted artisans and forced them to make luxury textiles for court use. The Mongols enslaved artisans and took them to cities in Mongolia and Eastern Central Asia. Shimmering gold decorations in silk textiles perfectly suited the taste of the Mongol court. **Mongol silks with exotic floral and animal patterns**, which were not used under Islamic influence, was again acquired for clothing and furnishings for the clergy and nobility. Such patterns were also used by painters as models for hangings or garments. Those artisans exchanged textile weaving skills or patterns with Chinese artisans who were also drafted and worked at the same place. Thus, Central Asian textile culture was integrated with that of China under Mongol Empire (Dahyeon, 2009).

In the Mongol period, **"Cloths of Gold"** were produced in Chinese and Central Asian cities, often where craftsmen from conquered territories were resettled. A good example would be a textile of **mid-13th century** with **winged lions and griffins**. It is made of silk and gold thread, so it is called **cloth of gold**. Both the overall design and animals are of Persian origin, but the cloud-like ornamentation of the lion's wings, the cloud scrolls of the vines in the background, and the dragon's heads at the ends of the lions tails are based on Chinese models. Aspects of Central Asian textiles and models of Jin China were combined in this piece of luxury textile. In these textiles the motifs and background are both woven of gold thread, and the outlines of the designs are delineated by a silk foundation woven of one color.

The **Timurid Dynasty**, which followed the Mongol rule, also drafted artisans. The Silk Road as silk trade route was shut down by that time. Silk trade with China was thus made difficult. However, it was not a big problem for the Timurid court who could supply themselves with enough silk. They still used **silks for their luxury textiles**, only some of which are now surviving. Researchers believe that Timurid court textiles were deeply influenced by Chinese culture and Chinese silk was used in Timurid court for its desirability for court use. Other clothes found of this era show patterns and motifs that were inspired by Chinese culture.

After the Timurid Empire was disestablished in 1526, the **Khanate of Bukhara** was the dominant entity in Western Central Asia and lasted until 1920. The center of textile

culture in this era was the city of **Bukhara**, an ancient city where various workshops for weavers, dyers, designers, and wealthy consumers resided. A remarkable feature about Bukharan textile culture is its **textiles with gold embroidery** that flourished in the 19th century from ancient times because the emir's court required a lot of textiles. Household articles of the emir and the custom of giving precious robes required a great mass of embroidered textiles (Dahyeon, 2009).

Dresses of the Mughals

Babur and his ancestors wore the traditional dress of Central Asia, both in the battle field and at the court. It is quite likely that the dress of the emperor and the Court, in the reigns of Babur and Humayun was not influenced by Indian conditions, except geographical, which might have led them to discard heavy woollen clothes for lighter material during Indian summers (Marek, 1963).

The dresses which Akbar inherited from Babur and Humayun were the *jama*, the *peshwaz*, the *farji*, the *ulbagchah* and *the shalwar* (Ansari, 1974). Humayun invented several kinds of new dresses, particularly the one called *ulbagcha*. It was a waistcoat, open in front and hanging down to the waist over the coat or *qaba* (Srivastava, 1978).

Akbar with his usual remarkable gift of invention, brought into fashion many other garments, and adopted them to his own requirements, thus changing the style of dress completely. He fashioned and designed his own garments. Under him the *takauchiya* became very fashionable, in summer as well as in winter, because it could be stitched out of silk, gold cloth or woollen stuff. Moreover, it was a typical Indian garment, signifying the first change from Central Asian to Indian conditions, and also indicating that the Mughals were becoming Indianized in the true sense of the world. Akbar was very fond of woolen stuff, with the result that he adopted fine shawls for the material of his dresses. In his age, the *takauchiya* took the place for the *jama* which seems to have fallen into disuse. He had his silk garments embroidered in gold. The other garment in which he clad himself during the summer was the *qaba*. It was mostly made out of fine cotton stuff. It continued to be in favour as a summer-wear up to the end of the period under review. The *peshwaz* though not out of fashion, was probably not worn often by him (Nath, 1994).

Akbar established separate department's *kargah's* for the management, and workshops *karkhanahs* for the production of the various articles of the imperial paraphernalia such as floor coverings, furniture, curtains, costumes and jewellery etc. One such department for the maintenance of the imperial wardrobe was the *kurkyaraq or karkaraq khanah.* Akbar paid much attention to the establishment and working of this department. Though Iranian, European and Mongolian articles of ware were imported, efforts were made to produce various stuffs indigenously.

Skilful masters and workmen were invited and patronized to settle in this country to teach people an improved system of manufacture. Imperial workshops *(karkhanas)* were established in the towns of Lahore, Agra, Fatehpur Sikri, Ahmedabad and Gujarat. They turned out masterpieces of workmanship. Their figures, patterns, knots and variety of fashions astonished experienced travellers, so recorded the contemporary historians. The workmanship of the stuffs improved tremendously under Royal patronage. All kinds of hair-weaving and silk-spinning were brought to perfection and the Imperial workshops furnished all those stuffs which were made in other countries and hitherto imported. A taste for fine material has since become general and the drapery used at feasts surpassed every description (Blochmann, 1997).

Akbar's historian has described a few articles of the King's dress which includes: the *takauchiya, peshwaz, dutahi, shah-ajida* (royal stitch coat), *suzani, qalami, qaba, gadar, farji, fargul, chakman, shalwar* (Drawers) (Blochmann, 1997). There were various kinds of each of these garments and it was not possible to describe them. Similarly a large number of *chiras, fotas* and *dupattas* (stuffs of different shapes used for making turbans or *pagadis, safas* and *murethas)* were available. Costly dresses worn at feasts or presented to the nobles and servants of the state as a mark of honour were also of a wide variety. Every season, a thousand complete suits *(saropa,* dresses from head to foot) were made for the Imperial wardrobe and 120, in. 12 bundles of 10 each, were always kept in readiness. This gives an idea of the magnitude of the Mughal wardrobe (Blochmann, 1997).

An entry by Abu'l Fazl (chronicler and biographer of Akbar) needs to be looked at:

- The *takauchiya* is a coat without lining, of the Indian form. Formerly, it had slits in the skirt, and was tied on the left side. His Majesty has ordered it to be made with a round skirt and to be tied on the right side.

The attempt to alter the form of a garment that must have existed and possibly identified with a particular community is entirely typical of Akbar's thought and action. He probably planned on making this *jama* type of garment acceptable both to the Hindus and the Muslims through this modification which took it out of an ethnic context, but he was conscious also of the fact that it was socially important for the Hindus and the Muslims to be told at sight (since in many other respects it was now difficult to tell them apart), so that no awkwardness of any kind arise. Hence this singularly clever device that is only hinted at by Abu'l Fazl in his account, but that is seem so prominently in the paintings of India from the time of Akbar onwards: that of having the fastenings differently determined for the two major communities - the Hindus fastening the garment outside with tie-cords at the left armpit, and the Muslims with the same kinds of tie-cords at the right armpit". The inner invisible fastening would, quite naturally, be exactly in the opposite directions, considering the cut of the garment.

Akbar liked the indigenous things the most. He was very fond of giving Sanskrit names to various things he introduced or reformed. He is recorded to have changed the names of several garments and invented, like his coins, new and pleasing terms for them, e.g.

Original Name	**Akbar changed to**
Jama (coat)	-*Sarbgati* (covering the whole body)
Izar (drawers)	-*Yar-Pirahan* (The Companion of the coat)
Burqa (veil)	-*Chitragupta* (Secret Beauty or Picture)
Kulah (cap)	-*Shish-Shobha* (Ornament of Head)
Patka (a cloth for the loins)	-*Katzeb*
Shal (Shawl)	-*Parmnarm* (extremely soft)
Pay-Afzar (shoes)	-*Charan-dharan*

These indigenous names were ingeniously coined and used in order to popularize the innovations of the Mughal age in the land of Hindustan.

Fabrics used during Akbar's Reign

A large number of **costly stuffs with gold and silk threads** and brocades were prepared in the Imperial *karkhanahs,* the most popular among them were *zardozi* and

kalabatun (kalabattun) which were silk stuffs embroidered with *zari* (floral designs embroidered with gold and silver threads, stars, leaves and flowers); *kashida* and *qalghai* which were also *zari* (embroidered) stuffs with gold and silk threads; *bandhnun (bandhej)* which were stuffs dyed differently in different parts of the piece; *chhint (chintz)* which were printed stuffs; and *purzdar* which were stuffs the outside of which was plush-like. These innovations gave birth to an industry which spread, with the Mughals, far and wide in the country and is still sustaining the economy of a section of the Indian population.

Both Akbar and Jahangir evinced great interest in the skill of the craftsmen. Nurjahan, the glamorous and talented wife of the latter, shared this enthusiasm and is said to have evolved many new patterns. She is famous as the inventor of the *farsh-e-chandni* (spreading of snow white sheets instead of carpets in a room). It is said that she also invented brocade, the pattern of which would not take long to weave. This could be made so cheaply that a complete dress for both the bride & groom would cost only Rupees two.

The Ain-i-Akbari also mentions the special attention paid by the king to various types of stuffs (mentioned above) such as *zardozi,*[4] *kalabatun, kashida, qalghai* which are made of gold and silk threads; and *bandhun, chhint, alcha, purzdar,* etc. Shawls were often bought from Kashmir. Workshops were also there at Lahore. Both fibres, silk and wool are used for making *chiras* (turbans) and fotas (lion-cloths) etc.

Places from which different fabrics were procured and types of fabrics used.

A. Gold Stuff

Brocaded velvets were bought from

1. Yazd – a principal city in the south of Persian Province of Khurasan.
2. Europe, **Gujarat**, Kashan, Herat, Lahor, Barsah (Kashan lies North of Isfahan).
3. *Mutabbaq,* a kind of cloth chiefly brought from Khallukh and Milak from Naushad in Turkestan.

4. *Zardozi, Kalabatun,* (Forbes, *Kalabattun*), *Kashida, Qalghai* are stuffs with gold and silk threads; *Bandhnun,* are stuffs dyed differently in different parts of the piece, *Chhint* in our chintz, which is derived from *Chhint. Purzdar* are all kinds of stuffs the outside of which is plush like.

Brocades

1. One of the main centres for the supply of **brocades was Gujarat**. The kinds of brocades brought from Gujarat were the
   a. *Tas* – generally means Brocade.
   b. *Dara-i-baf* – is a kind of brocaded silk
   c. *Muqayyash* – is silk with stripes of silver. Other brocades are *Shirwani* Brocade and *Kurtahwar*
2. The second place for manufacture of Brocade was Europe. The kinds of brocades brought were the
   a. *Mushajjar* – a kind of silk with leaves and branches woven on it.
   b. *Deba silk* – is coloured silk.
   c. *Khara* – moiré antique.

Other fabrics were Satin from Chinese Tartary. *Khazz* is filoselle-silk. *Tafsila* is a silk stuff from Mecca. *Chira* and *dupatta* is a brocaded silk used for turbans and *fotas* is brocaded silk used for lion-bands.

B. Plain Silk Fabrics

Velvets (Plain) – were brought from Europe, Kashan (North of Isfahan), Yazd (South of Khurasan), Mashhad, Herat, Khafi, Lahor and **Gujarat**.

Fabrics brought from **Gujarat** were – *Velvets* (Plain) – such as *qatifa-yi-i-purabi*; other silks fabrics are – *taja-baf, dara–i -baf.*

Other fabrics were *mutabbaq* (from Khallukh), *shirwani, milak, kamkhab* from Kabul and Persia, *mushajjar* from Europe and Yazd. Satin was bought from Europe and Herat. Another variety of silk referred to was *sihrang* – meaning changing silk. *Qutni* is a stuff made of silk and wool. *Tafta* is properly woven, hence called as taffeta. *Tassar* is now chiefly made is Berhampore and Patna. *Khatan* was brought from Europe. All dictionaries agree that it is exceedingly thin, so much so that it tears when the moon shines on it, it is muslin. Other fabrics brought from Europe were *anbari, darai, sitipuri, qababand, tat bandpuri, lah, misri, sar, plain kurtawar satin, kapurnur* formerly *called kapurdhur, alcha* (fabric used for turban) and *tafsila.*

C. Cotton Cloth

The names of cotton cloths used were: *khasa, chautar, malmal, tansukh, siri saf, gangajal, bhiraun, sahan, jhona, atan, asawali, bafta, mahmudi, panchtoliya, jhola, salu, doriva, bahadur shahi* and *garba suti*.

Cloths procured from *Dakhin* were *shela, mihrkul, mindil, sarband, dupatta, katancha, fota and goshpech.*

(Though the names of cotton cloths were mentioned, however, no reference is given to the texture of the fabrics.)

Other cloths were *chhint, gazina and silahati.*

D. Woollen Stuffs

Broadcloth was chiefly imported from Turkey, Europe, Portugal and also from Nagar and Lahor. Other Woollen cloths were brought from Nagar & Lahor.

Other cloths were *parmnarm, chira-yi-parmnarm, fota, jamawar-i-parmnarm, gospech, sarpech and aghri, katas, phuk, durman, patu, rewkar, misri, burd-i-yamani, takyal namad* – from Kabul and Persia, *lo-i,* blankets, Kashmirian caps.

MEN'S GARMENTS

Upper Garments

Jama – The word '*Jama*' is of Persian origin which means 'a garment', robe, vest, gown, coat, or a wrapper. In general, the *jama* is a garment of which the breast part fits rather tightly around the body, the waist seam tends to be slightly high, the length comes at least down to the knee, and the skirt is flared. The *jama* is essentially an outer garment for formal wear. Mughal and Rajput paintings show it as tied at the side, just below the armpit, either at the right or at the left (Goswamy, 1993).

The hem of the *jama* was either straight or zagged with four tips, which were tucked into the waistband when working or walking, thus revealing the brightly coloured lining. Such a garment was called a 'Zagged dress' or the *chakdar jama* (Marek, 1963).

The *jama* was one of the four main outfits; it was also called the *takauchiya* or *sarbgati* by Akbar and appears to be the commonest item of clothing (Verma, 1978).

Angarkha- The term as distinguished from the Persian *jama* is of native Indian origin and the two words that make it up have Sanskrit roots; *anga* and *raksha.* Quite literally the word *angrakha* means ‘that which protects or covers the limbs (Goswamy, 1993). The word *angrakha* is used for garments that have a rounded, sometimes triangular chest opening with an inner flap or *purdah* (literally meaning curtain) which is inserted into the cut out portion of the yoke to cover the chest. It is tied at the waist but has the same length and flare to the skirt as the *jama*. Some *angarakhas* are made up of a bodice and skirt joined together at the waist, while others are tailored like a paneled coat. The fullness of the skirt varies, as does the size and shape of the front opening. All these garments are fastened at the neck, underarm, chest and waist with fabric ties or cords. As an additional feature, slits are occasionally made at the sides and the wrists to allow for mobility (Kumar, 1999).

It was worn in most parts of the country, while the basic cut remained the same, styles and lengths varied from region to region. The shorter, knee-length version is sometimes referred to as an *angrakhi* or *kamani* (waist) *angrakha*.

Choga- The word *choga* is of Turkish origin and signifies a long sleeved garment, like a dressing gown (Goswamy, 1993). Basically it is a loose fitting, open-fronted robe, or cloak. It was worn as an outer garment in Central Asia, Russia, North Africa and throughout the Indian subcontinent (Kumar, 1999). It is properly an Afghan form of dress, and is generally made of some soft woollen material, and embroidered on the sleeves and shoulders (Goswamy, 1993). It could also be made of muslin with gold or silk embroidery, specially designed brocade or silk with beautiful intricate pattern (Kumar, 1999).

***Qaba or Jama-yi pumbadar* -** According to *Abu’l Fazl*, “the *qaba* which was generally called *jama-i-pumbadar* was a wadded coat”. It required 1 *ser* of cotton and 2 *mis qals* of silk.” The Persian *qaba* was also a quilted winter garment generally worn over the main dress and has been associated with priesthood. It has been treated as a sign of dignity as well as of learning. It was loose-fitting, full length and open in the front and

had no buttons, but had a binding all along the front up to the waist. The *qaba* was usually made of costly cloth. It could be made with a folded collar and embroidered with gold thread. It was worn by ladies also (Verma, 1978). In summer, the Indian courtiers wore the favourite dress of the Muslims – the *Qaba* a long loose coat of cotton or fine muslin with a two-inch high collar. It was either worn open or crossed over in front from right to left (Marek, 1963).

Peshwaz - Just as popular was the garment known as *peshwaz*, meaning 'open in front' which was fastened with gold or cloth buttons, it had a wide richly decorated hem (Marek, 1963). The pe*shwaz* was of the same pattern as the *jama*, with the difference that it was fastened in front, in the middle of the chest. At the time of wearing either the upper flap was fastened to the lower by means of finely carved gold buttons, or with buttons worked round with braids. Like the *jama,* it also hung as low as the knees or the ankles. Either it had a small turned down collar or a wide and richly decorated one. *peshwaz* is mentioned second in the list of Abu'l Fazl. He also writes that it resembled the *takauchiya* (Ansari, 1974).

***Farji* –** The *farji was* a long cloak worn over the shoulder, open in front, but shorter than the *jama* or *peshwaz* in length. Its sleeves were either loose and long or loose and short. They generally wore it over the *jama* or the *peshwaz*. It had an edging of fur round the neck during the winter and remained plain or embroidered during summer (Ansari, 1974). It is generally made with small turned collars. A full *farji* was quilted with a seer (Akbari) of cotton and was tied at the waist with a *katzeb*. It was tight fitting over the chest, and with a full skirt, opening up to the waist only and with bottom or several fastenings between the neck and the waist (Verma, 1968). According to Abu'l Fazl the *farji* had no binding and was open in front. Some also put buttons to it.

Nadiri - A sleeveless coat, its length extending up to the thighs, with buttons in front worn over a *qaba* (Ansari, 1974). In Persian it was known as *kurdi*. It was made of fine fabrics favoured by Emperor Jehangir who bestowed it on select individuals as a mark of honour.

***Gadar* -** The *gadar* (an over garment) seems to be a costly winter garment. It has been called the Indian fur-coat by Blochmann. It was longer than the *farji* and had a border

of fur running over the opening sides in the front. The *gadar* was made without collars with half or full sleeves and was quilted with two and half *sers* of cotton. The *chiltah* was another quilted royal coat worn during Jahangir's time (Ansari, 1974; Blochmann, 1977). According to *Abu'l Fazl* the *gadar* was a coat wider and longer than the *qaba* and contained more wadding. In Hindustan, it took the place of a fur-coat.

Qalmi/Kalmi- In cold weather the *qaba* was replaced by a quilted cloak. Worn as an over coat above clothes. Made of gold and other rich stuffs it was edged with black sables and embroidered with gold (Ansari, 1974; Marek, 1978). According to *Abu'l Fazl* the *qalami* required 3/8 *ser* cotton and one *dam* silk.

***Ulbagcha* -** For hunting or other activities in the open, a short fur coat, *ulbagcha* was worn over the *jama* or *peshwaz*. It had short sleeves and reached only to waist, the collar was edged with fur (Marek, 1978). Probably the whole of the interlining consisted of fur. On the outside were embroidered pictures of animals such as the deer and the buck, sitting standings or running (Ansari, 1974).

Fargul- It is a garment resembling *yapanji* (a coat used in rainy weather) but more comfortable and becoming. Scarlet in colour either double folded or single, was borrowed from Europeans probably the Portuguese. It was stitched in many fashions and worn by everyone high or low (Ansari, 1974; Marek, 1978). According to *Abu'l Fazl* it resembles the *yapanji* probably another kind of rain-coat. It was made of several stuffs. It required 9 *gaz* & 6-1/2 *girih* stuff, the same quantity of lining, 6 *mis qals* of silk and 1 *ser* of cotton. It was made both single and double.

***Chakman* -** It was used as a rain coat, made either out of broadcloth (*saqarllat*), wool (*suf)* or wax cloth *(momjamah)* containing five fastenings (*girahbands*) (Ansari, 1974; Marek, 1978). Akbar ordered it to be made of *dara'i* wax cloth which was very light and pretty. The rain could not go through it. It required 6 *gaz* stuff, 5 *girih* binding and 2 *mis qal* of silk. Out of a large number and wide variety of coats, waist-coats, jackets *(phatuhi)* and tunics *(angarakha)* used during the medieval period, only a few have remained in fashion these days and *chakman* is one of them in a simplified form, under the modern name of '*achakan'* (Nath, 1994).

***Sozni/Sozani* -** Its form and shape is difficult to describe (Ansari, 1974; Blochmann 1977). According to *Abu'l Fazl* the *suzani* required a quarter of a *ser* of cotton and 2 *dams* of silk. It was also a coat with embroidery depicting leaves and flowers. If sewed with *bakhiya* stitches (back-stitching), the price of making one was 8 rupees. One with *ajida* (buttonhole stitches) would cost 4 rupees.

***Dutahi*-** It was a coat with lining. It required 6 *gaz* and 4 *girah* for the outside, 6 *gaz* lining, 4 *girah* for binding, and 9 *girah* for the border. The price of making one varied from 1 to 3 rupees. One *misqal* of silk was required (Blochmann, 1977). The *Dutahi* was a double folded garment, had four fastenings (*girahbands*) and a border (Ansari, 1974).

***Shah-Ajida* (Royal Stitch Coat) -** It was also called *shast-khatt* (or 60 rows), as it had 60 ornamental stitches per *girah.* Generally, it had a double lining, and was sometimes wadded and quilted. The cost of making was 2 rupees per gaz (Blochmann, 1977).

***Postin* -** It was a kind of fur-coat used in cold weather (Ansari 1974; Marek, 1978).

***Sadri*-** It is clear that the word *sadri,* perhaps the most popular name under which a waist – coat or jacket of the Islamic or Indo-Islamic kind is known, is related to the *sadrat,* the upper part of the human breast. The *sadri* in common usage means a sleeveless jacket worn over a shirt or Kurta alike by men and women (Goswamy, 1993).

***Mirzai* -** It is again defined as a jacket, but sometimes it is spoken of as a 'quilted coat'. In wearing it is often seen as sleeveless, worn over a shirt or outer garments, but it could easily be worn without anything underneath it, as observed in certain parts of northern India. The Persian Dictionary speaks of the *mirzai* as a jacket with long loose sleeves and open cuffs, but it is not in the sense in which the garment is understood (Goswamy, 1993).

***Fatuhi*-** It is a jacket without sleeves as the Persian English Dictionary defines it, is understood to be a vest lightly padded and quitted with cotton wool (Goswamy, 1993).

Underclothes

***Kurta* -** The underclothes consisted of the *kurta* which was a collarless shirt. Early dictionaries trace the word *kurta* to *kurtak* which occurs in both Turkish and Persian.

The Persian – English dictionary of Steingass defines a *kurtak* as a short tunic close to the body, with sleeves reaching to the elbows. From this evidently is derived the *kurta*, a tunic, waist coat, jacket, a long loose – skirted under gown or shirt (Goswamy, 1993).

***Nimtana* -** A short under vest (Marek, 1978). An undergarment and at a later stage called the *kurtah*[5] (Ansari, 1974).

Lower Garments

Shalwar* or *Izar* (Drawers) *Paijama: It is the prototype of the trousers of today and is called a *churidar* but is basically different in cut as well as in general appearance. It is commonly regarded as of Muslim origin (Verma, 1978). Some use of the trousers in India may date from the Kushan period but in the Mughal Rajput period and in the modern usage; they are commonly regarded as the Muhammadan origin (Verma, 1978). According to *Abu'l Fazl* the *shalwar* (Drawers) was made of all kinds of stuff, single and double and wadded.

The word *paijama* is compound of two Persian words, *pae and jama*, the first meaning 'legs or feet' and the second 'covering' thus signifying 'leg clothing'. As the name would indicate the *paijama* is an Islamic import into India even though the use of similar garments is seen during the Kushan and Gupta period, even if it had come in from outside, from the northwest to be specific (Goswamy, 1993).

The *shalwar* was loose fitting up to the knees and crinkled below them. It was fastened on the waist by a string or *izarband* probably of knitted cotton or silk passed through the seam or *nefa* of the trousers. Akbar called it the *yarpirahan* (Verma, 1978). The evidence of the paintings, indicate that the tighter variety *churidar*, as seen in Mughal works and those from the Pahari area, was the standard article of wear. Women are seen wearing tight *paijamas* along with the Peshwaz or *jaguli.* Men likewise are seen wearing tight *paijamas* from the Akbari period for formal court dress that was sometimes made of rich patterned or striped silk (Goswamy, 1993).

[5] As regards the *sozni* no information is available. Abu'l Fazl does not mention *Nimtanah* in his list but he alludes to it in another connection, remarking that Akbar named it *Tanzeb* (A.A, Pi. 103).

Patka **or** ***Katzeb*** **-** The *katzeb,* a cloth belt tied around the waist over the *jama* and *farji* was a necessity and decoration. It was made of fine silk or cotton. It was folded and was long enough to be knotted around the waist, with ends hanging to the knee. It would be plain, laced, embroidered, brocaded or printed. Golkunda became a popular center for manufacturing the Katzeb (Verma, 1978).

Draped Garments

The Shawl - Shawls were brought from Kashmir. These were also produced in large quantities in Lahore (Punjab) where there were more than a thousand workshops. A particular kind of shawl called *'Mayan'* was chiefly woven there. It consisted of silk and wool. It was used for *chiras* (turbans) and *fotas* (loin-bands). People generally folded the shawl in four folds, or they were generally worn without folds and merely thrown over the shoulder (Blockmann, 1977). The Emperor has commenced to wear them double, which looks very well. This is termed as the *doshala,* i.e. a double faced shawl consisting of two fabrics attached at the underside with the fabric having two right sides and no wrong side. Akbar had a marked preference for woollen material, with the result that he adopted fine-shawls as the fabric for his dresses.

A costly variety of the shawl was the *tus* shawls. This seems to be the forerunner of the shawl now manufactured widely in Kashmir from the wool of the camel and sheep fetuses. The tus was very light, soft and extra ordinarily warm. Natural colours of wool were black, white or red. Akbar ordered it to be dyed in various shades. He adopted the *tus* variety for his dress and revered it very much, so much so that later Jahangir proudly reserved it for his exclusive use, and ordered that nobody should wear it unless granted permission by him. Another variety is the *safid alchar,* also called *tarhdar* or corded stuff. Before Akbar, it was of two to three colours (white, black and red). Akbar got it dyed in various shades (Ojha, 1975).

Babur speaks of another variety known as *qab*. It was a square sheet and bestowed as a token of distinction by the king on the nobles. However it is difficult to distinguish it in paintings. In the miniatures, one generally comes across a very fine, transparent soft sheet of cloth worn in a casual manner by the king (Verma, 1978).

Akbar also used the Hindu Dhoti in the harem for its comfortable wear. It was of silk (Nath, 1994).

Head Dress of the Mughals

Headgear of the people of Central Asia: The people of Central Asia put on many types of turbans and caps. The dress of the Mongols was, more or less uniform in all parts of the country. The distinction between inhabitants of one locality and another was made by their head-dress or the cap. Thus the people of Central Asia during Babur's age are seen wearing a variety of Head gear (Ansari, 1974).

In Jenghiz Khan's days, men wore a round or peaked hat or else a fur cap. This was also worn in Iran till Ghazan Khan, who went over to Islam and ordered that it be replaced by a turban (Marek, 1963). Akbar's courtiers wore ordinary hats whose raised crowns were slit in front in a V, whose sides turned upwards and formed another V, and which was punned by Humayun as the *Taj-i-izzat*. It was a head dress composed of a cap or *kulah* and a wrapping cloth called as *asabah*. The cap had an opening in front, thus forming a figure 'V'. As it had two divisions, each of these when folded upwards, produced the same figure. Thus 77 was formed (in the Arab Alphabet 77 is written as VV), which was equal to the word "zz" in numerical value. This may mean the crown of honour, but also the crown of 77, for the numerical value of the letter 'I' is 70 and of the letter 'Z' is seven. The emperor's hat known as *Khasah Taj* was usually dyed in a single colour. The courtiers hats were dyed in two colours with each division of a separate colour or the under and upper sides were of different colours. It was bestowed as a mark of special favour upon the intimates of the emperor (Ansari, 1974; Marek, 1963).

The Dastar or Chira (Turban) - The descendants of Timur wore "a little three folded turban" wound broadly around the head with a *heron's plume* stuck over it to distinguish the monarch from other ranks. The turban was worn in a variety of ways. It was not only a head gear, it also signified dignity and respect and sometimes distinguished the wearer of his lineage. It was specially woven with fine silk or cotton thread. The turban was folded lengthwise and twisted in the form of a thick rope and

wrapped round a *kulah* (skull cap) fitting the size of the head. The length of the turban varied a great deal. It was long enough to suffice two three or more folds of several loops each. According to Jamila Brij Bhushan a turban could be 12-18 metres in length and 24-30 cm in breadth (Verma, 1978). The loops were set closely- crosswise, circular or oblique.

Caps (The *Kulah* or the *Sis Sobha*) - Besides the turban, the common people used *kulahs* or caps. They also wore a black sheepskin cap known as *burk,* which was typically Mongol in fashion or a high peaked cap, *qalpak* or *kalpak* (Ansari, 1974). Babur also mentions in his memoirs a black lamb skin cap (*burk or the qalpaq*). The top of the cap was usually very high and curved elegantly to one side. The base was bordered with fur or felt. Sometimes a feather was used for ornamentation. Besides these the simple skull cap or *kulah* or *sis sobha* was also made of lambskin (Verma, 1978).

Ornamentation of Head Gear

Kalgi: The most distinguished variety consisted of three black occipital heron feathers, whose use was reserved by Mughal royalty as a symbol of high status.

Another type of feather commonly associated with *Kalgi* is the long, white feather that during the mating season grows as nupital plumage on the lower back of special species of both male and female white egrets, who inhabit wetland areas.

***The Sarpech*:** The word literally means ‘head, front’ and ‘screw’. In the 16th to 17th century, it took a form of single formalized, vertically rising plume that like many feathers was bent at its end towards the left. Its attached gold stem was equivalent to a feather’s natural, hollow barrel. The stem was pushed into the turbans folds.

The design over time underwent changes from one piece construction to additional two side units getting hinged to the main central unit (Untracht, 1997).

Footwear

A large variety of footwear is seen in the illustrations of the Akbar’s period. They may be broadly classified as the **shoes and slippers** (Verma, 1978).

Shoes – General form of the shoe – The upper part is made of a single piece of leather. The back of the foot is supported by an elongated attachment. The flap is generally long enough to reach the calf muscle. This kind was worn by the common people and attendants. These were pointed and curved upwards, sometimes curling inwards. From the Ain-i-Akbari it is known that the shoe called *paye-afzar* were renamed by Akbar as *charandharan.*

Boots - Timur's descendant wore firm leather boots, which often reached to the knees and had fairly high heels. In Akbar's time, high embroidered boots of red or grey leather were worn only for hunting and in battle (Marek, 1963). The Riding boot is a one piece shoe, pointed, high-heeled and fitting the whole foot around and below the ankle. A pointed *gurgabi* like shoe with a heel and high back was worn by nobles. This was a one piece shoe, although designs varied (Verma, 1978).

Slippers - At the court the Mughals preferred slippers or chappals. These were all boat shaped, with a variety of embellishment and designs on the upper flap. The slippers had high backs, which were worn either pulled up or turned down. The tips of these slippers were either round or pointed and curved upwards. They were made of Moroccan material, velvet, Turkish leather, or red goatskin, and frequently embroidered with gold and pearls. Some slippers had cross flaps or decorative buttons or even geometrical patterns. The point of the toe was sometimes bedecked with a fur pompom.

Ladies were mostly shown barefoot, except when riding, or shown on expeditions. They wear a closed slipper of a simpler kind, probably embroidered. The heel is bare (Verma, 1978; Marek, 1963).

WOMEN'S GARMENTS

Generally court paintings concentrate on men associated with court life. The depiction of women is rare, more so that of ordinary women. It is because the women were confined to the precincts of the zenana where entry to male members was forbidden except for the concubines, eunuchs and those guarding the zenana. In the miniatures one can observe depiction of maids, musicians and dancers. Women of the royal harem, i.e., queens, princess etc. are depicted in miniatures in birth scenes, on marriages and festivities.

However, the miniatures of Akbar's period only show the outer garment worn by Hindu and Muslim Women of the Akbar's Harem, which were almost identical in appearance, since both styles incorporated Indian as well as Persian – Turkish elements (Marek, 1963).

Upper Garments

***Peshwaz* -** Similar and related garments *jama, anga, angarakha, ghagra, tilak, kurta.* The *peshwaz*, as a dress for women, has a lineage that can be traced back to a man's garment of the same name. This is how Abu'l Fazl described it in the *Ain*; 'the *peshwaz* is of the same form (as the *tackauchiya*) but ties in front. It is sometimes made without strings. According to Forbes Watson who was documenting some of the costumes in India "*Peshwaz* is the name of a Mohammedan dress reaching to the ankle, and is usually of coloured muslin. The upper portion to the waist is similar to the full dress *jama*, the lower portion being as much filled as the waistband will carry". He speaks of the garment as being a favourite especially with Muslim brides and with Muslim ladies for wearing "on occasions of household festivals". He also refers to it as a dress associated with dancing women of Muslim extraction and with Hindu dancers who "dance in Mohammedan style", evidently *kathak.*

From the evidence of paintings, especially from the second half the 17th century onwards, it is clear that the *peshwaz* was a delicate and refined garment, worn with much elegance by young ladies at the court. As it is stitched, it seems to consist essentially of a *choli* worn rather, high to which the front opening skirt is attached at the waist. The *choli* and skirt part are very clearly demarcated by a prominent waist seam, frequently the front is seen opening slightly when a lady is shown in movement.

***Kurta* -** It has a straight center panel with a high round neck, and a center front opening, flared side panels are stitched to the side and form squared armholes. Sleeves taper towards the wrist, have squared armholes. Under the arm gussets are sewn in and there are slits at the side of the hem.

Jackets

***Sadri* -** The jacket is simple of cut with slightly flared side-seams and a straight opening down the center front fastening with hooks and small loops. The neck is round and

high, and a piece of braid is stitched to it for trimming a small stand-up collar. The armholes are rounded, with the tops of the short sleeves shaped to fit them. Broad gussets are seen under the arm. The jackets are of varied cuts.

Choli, Kajari (Kanchali, Kanchuki, Kanjuri) - All the three words for a stitched garment for the breasts that one commonly comes across indicate that the original form of the garment, as upper wear, was larger and fuller.

The *choli* was widely adopted by the people of north India, especially in Punjab and Rajasthan, and with its great popularity among the Rajputs, the *choli* became a prominent feature of medieval times. In general, in the areas of Rajasthan and Gujarat, the word *choli* signifies a relatively brief garment, fastened with strings or tie cords at the back. The tie-cords give the wearer the option to wear the garment tight or comfortable. The back is either left bare or covered. Traditional *choli's* are described as being made up of parts. Thus the round, hollow pieces enclosing the breast were called *katoris* or cups. These consisted of two parts, the larger one at the base providing support to the bosom being called the *divar* 'wall' and the small, upper one being called the *pan* (betel-leaf). The stitching on the joints of these two parts was called the *chiriya* (Sparrow) (Goswamy, 1993).

Lower Garments

Ghagra (Ghaghara, Ghagro) - The skirt as a garment seems to have gained popularity in India during the medieval period. In essence, the garment is simple, consisting of only one vertical seam which turns it into a tube, and a band at the waist which holds a slot through which a draw-string (*izarband*) is passed. The waist band stays close to the waist, and when the draw-string is tightened, the garment assumes a flared shape depending upon its girth at hem. The essential, difference between a *lehanga* and a *ghaghra* is in respect of their girth, the latter possessing greater fullness. The word '*gher*' meaning flare or girth. Sometimes, women would combine the wearing of a *paijama* with a *ghaghra* (especially seen in Pahari Paintings). It was common for the *ghaghra* to be used as an outer garment while the *paijama* served as the inner one (Goswamy, 1993).

Draped Garments

Burqas/Naqab/Chitragupta **-** When moving out, women covered themselves with long veils, fore runners of the *burqas*, or as Gulbadan calls them head to foot dresses. The actual *burqa* consisted of a long skirt closely pleated, covering the whole body with two small, round or square cut eye-holes. The top of the skirt covering the head was ornamented and pleated (Verma, 1978).

Dupatta and Shawl **-** According to Mr. S.P. Verma, "the *dupatta* which was probably a purely Indian dress seems to have been adopted by the Mughal ladies." The fashion of wearing a *dupatta* or *odhanis* as a headdress is evident from a few paintings. Shawl or any other long sheet of cloth *(chaddar)* could be thrown on the head and wrapped around the body, performing the same function as the *dupatta*.

Headgear

Scarf - The women covered their heads with a wide scarf, *dandy*, which also served as a *shawl*, and one end was thrown over the head and the other fastened at the waist or left to hang loose down the back (Marek, 1963).

Caps - It was a fashionable headdress of the ladies. It slanted upwards and backwards, following the line of the jaw the end was not conical but curved, with a piece of fine silk sometimes attached to it. The silk extended into a flap below the base line of the cap so as to cover the nape of the neck. Caps were adorned with pearls and jewels. Simpler caps were embroidered (Verma, 1978).

Women of high rank were allowed to wear a cap over the scarf, but only with the permission of the emperor. Married women wore a high cone headdress, ending in a plume of feathers and from it hung a veil that was brought round the neck and fastened with, perhaps a string of pearls (Godden, 1980). Dancers and unmarried girls wore high stiff caps, *takin* a fashion which had survived from the Humayun era (Marek, 1963).

Jewellery - A number of precious stones *(ratnas)* were used by the Mughals in their day-to-day life. Both their quantity and value were incredible. A separate department *jawahar-khanah* was efficiently maintained with an intelligent, trustworthy and clever

treasurer. In fact, **rubies were the costliest stones** during the Mughal period and they were also more popularly used than diamonds *(hira; almas)* or emeralds *(panna; zamurrad)* (Nath, 1994). Akbar adorned his body with gold ornaments, pearls and jewellery. Monserrate writes about the dress of Akbar: "His Majesty wore clothes of silk beautifully embroidered in gold. His Majesty's cloak comes down to his hose, his boots cover his ankles completely, and he wears pearls and gold jewellery."

According to the French travelers (J.B Travernier) account to the court of Aurangzeb the emperor each year was weighed against gold, silver, textiles and other valuables taken from the treasury. The ceremony (tuladan) was performed on the Birthday of the sovereign and afterwards the valuables were given to charity.

The following is a list of ornaments worn by men and women:

Mughal Men's Ornaments

a. Head ornaments – *bali, kalghi, mukut, sarpech and turra*.
b. Neck ornaments – *latkan, mala, ta'wiz.*
c. Arm ornaments – *bazuband, kara*
d. Fingers – *anguthi, bagh nakh, muhr, subha, zihgir or shast*
e. Torso – *baldric, daggers,*
f. Ankles - *paizeb*

Mughal Women's Ornaments

a. Head ornaments – *binduli, kotbiladar, mang, sekra, sisphul*
b. Nose ornaments – *besar,laung, nath, phuli*
c. Ear ornaments – *bali, karanphool, mor-bhanwar, pipal-patti*
d. Neck ornaments – *guluband, hans, har*
e. Arm ornaments – *bazuband, chur, churin, gajrah, jawe, kangn, tad*
f. Fingers – *anguthi*
g. Waist – *chhudr- khantika, kati-mekla*
h. Feet – *anvat, bhank, bichhwah, ghunghru, jehar, pail* (Untracht, 1997)

Marwar – Various Etymons of Marwar

The seemingly endless stretch of the vast desert to the west of the Aravali hills is known as Marwar a great land of the brave Rathores. In ancient times, this part of Rajasthan was known as *Maru, Marusthala, Marusthali, Marumedini, Marumandala, Marva, Marudesa, Maru Kantar* and *Marudhara*, all of which mean a barren and deserted land. The word "*Marwar*", in current use, seems to be the corruption of the word "*Maruvana*" which signifies a part of desolate and sand land, where water is hardly available for survival of agrarian life.

Marwar state is bounded in the north by Bikaner, on the east by Jaipur, Kishangarh and Ajmer – Merwara and Udaipur (Mewar), on the south by Sirohi and Palanpur, on the south-west by the Rann of Kutch, on the west by Thar – Parkar and Sindh, and on the north-west by Jaiselmer (Agrawala, 1977).

Jodhpur is the principal city of Marwar, which was founded by Rao Jodha in 1459 A.D. and is also the head quarters of the district. It had been the seat of government of Marwar since the reign of Rao Jodha, the ruler of Marwar, till recent times when the Jodhpur state merged with Rajasthan (Agarwal, 1979).

Topography

The Aravali hills run along the entire eastern border of Marwar state. Marwar does not have the flow even of a single river for twelve months. The only main stream is luni which springs from Pushkar and meanders through central Rajasthan from Ajmer to the salt water waste of the Rann of Kutch. Its tributaries are all seasonal rivers. The important natural salt lakes are *Sambhar, Didwana and Pachpadra*. There are other reservoirs of drinkable water, notably Jaswant Sagar in Bilara (adjoined with Luni), Sadrat Samad (Pali), Edward sanad (Jalor), Bal samad and Kayalana near Jodhpur. Besides, there are many small tanks and marshes which also receive water from rains.

The climate is generally dry. Scorching winds and sand storms are the common phenomena between April and June. Nights are comparatively colder than days. The climate is pleasant in September, October and November.

Religious and Social Groups

The principal religious groups found in the district according to 1961 census were Hindu, Muslim and Jain. As elsewhere in the country, the district also has various social groups which are further sub-divided into numerous castes and sub-castes. The Rajputs as rulers and Brahmans because of religious reasons dominated the society. The principal castes of the region are as the Brahmins, Rajputs, Mahajans, Kayasths and Charans & Bhats & Muslims. The rulers of Jodhpur state were the **Rathore Rajputs**. Rao Shiaji, their ancestor, migrated from Kannuaj (Dave, 1996).

Customs

Customs, rites and ceremonies were associated with the life-cycle of a person starting from his birth, and even from the time of one's conception in his or her mother's womb, till his death. Customs were termed as sanskara. They differed in various castes in matters of detail only, their fundamental form being the same. The Hindu law prescribes sixteen principal ceremonies. The important among these are *Jatakarma* (birth ceremony), *Namakarana* (name-giving ceremony), *Annaprashana* (Solid-food giving ceremony), *Chuda-Karma* (hair cutting ceremony, generally for male child), *Upanayana* (initiation), *Vidyadhyana* (school-going ceremony), marriage (including pre-nupital, nuptial and post-nupital sanskaras) and rites relating to death (which include pre-obituary, obituary and post-obituary rites) (Dave, 1996).

Festivals

Numerous festivals are celebrated by the various castes and communities in the district, the following are, more or less, commonly observed by people. The Hindu Festivals include Janmashtmi, Makar Sakranti, Basant Panchami, Holi, Sheetala Ashtami or Basoda, Gangaur, Ram Navmi, Rakshabandhan, Dashehra and Diwali etc. Gangor is celebrated by women wherein the Goddess Gauri, the consort of Lord Shiva is worshipped. Other festivals of some importance are: Shivaratri, Annakoot, Navratras, Ganesh Chouth, Ramnavmi and Teej (Agarwal, 1979).

Language & Literature

The dialect spoken in Marwar is Marwari which has borrowed word from '*Dingala*'. It is written in Nagari Script. Both in '*Dingala*' and '*Pingala*' dialects there are literary works. The literary works produced are of a high literary value and occupy a respectable place in the history of Marwari language and literature. The depiction of sentiments of heroism (in *rasas* or heroic poems), depiction of contemporary events (in *Khyats, Vanshavalis*, etc.) devotional themes and romances and ethics preserved in them provides sufficient evidence of the popularity and riches of the language.

Some of the important works are as follows: - the Khyat of Muhot Nainsi, the Des-dewan of Maharaja Jaswant Singh (the *Khyats* give description of contemporary events and record the day to day happenings in the court). Maharaja Jaswant Singh and Man Singh were themselves scholars of great repute. Ajit Singh works are: *Rajroop ka Khyal, Mirwani Doha,* etc. *Bhasha Bhushan* on poetry and *Aproksha Siddhant* on philosophy are the works of Jaswant Singh (Dave, 1996).

Political History of Marwar

According to the Ramayana, the region of Marwar was originally inhabited by the Abhiras, a non-Aryan tribe and later on the Aryans spread to this reign. It can also be conjectured that this area was also under the influence of Chandragupta Maurya, the Sungas and the Kushans, Guptas of Magadha followed by the Hunas in the 6th century A.D (Agarwal 1979). At the beginning of the 7th century A.D the Pratihara family descendant of the Brahmana Harish Chandra (Harishand) ruled at Mandor. This was followed by the Chauhans occupying Mandor. The period from 1000 to 1200 A.D witnessed a continous struggle for supremacy in which the Chaulukyas, the Paramara and the Chauhans contested for power. In the 12th and 13th century it was the Muslims who ruled over Nagaur, Mandore and Jalore, but their rule was short-lived and they did not leave any impact on the people (Agarwal, 1979).

The Rathors

The **Rathor House** may be said to have been founded by **Siha**, son of Saitram supposed to be a descendant of Jaichand of Kannauj (Agarwal, 1979). Siha conquered

Kher (in Mallani district in Jodhpur) and the neighbouring tract from the Gohel Rajputs, and planted the standard of the Rathores amidst the sand hills of the Luni in 1212 and about the same time added the district of Pali to his conquests. The **foundation of the State** now **called Jodhpur** thus dates from about **1212** (Upadhyaya, 1973).

The next significant chief was **Rao Jodha**, who **laid the foundation of Jodhpur City in 1459** and transferred the seat of government there. His successors were Satal, Suja and Rai Mal. The next significant ruler was Rao Maldeo (1532-69) who conquered and annexed numerous districts and strongholds, and in his time, Marwar undoubtedly reached the zenith of power, territory, and independence. Subsequently Akbar invaded the country and captured Jodhpur. **Rao Maldeo** died shortly afterwards and then commenced a civil strife between his two sons, Udai Singh and Chandra Sen, which ended in favour of the latter. He, however, ruled for only a few years, and was succeeded (about 1581) by his brother, Udai Singh who by contracting matrimonial relations with the Mughal Emperor, recovered all the former possessions of his house, except Ajmer and obtained several rich districts in Malwa and the title or Raja.

The next two chiefs, **Sur Singh** (1995-1620) and **Gaj Singh** (1620-38), served with great distinction in several imperial campaigns in Gujarat and the Deccan. The brilliant exploits of the former gained for him the title of *Sawai Raja*, while the latter, besides being the Viceroy of the Deccan, was styled *Dalbhanjan* (or 'destroyer of the army') and *Dalthambhan* (or 'leader of the host') (Upadhyaya, 1973). Jaswant Singh was the first ruler of Marwar to receive the title of Maharaja. During the early part of Aurangzeb's reign, he was the leading Hindu peer of the Mughal court, and Marwar was the foremost Hindu State of Northern India. He died in 1678 at Jamrud. His death was followed by a long and bitter strife with the Mughals (1679-1708). He was succeeded by his posthumous son, Ajit Singh (1679-1724) during whose infancy Aurangzeb invaded Marwar, sacked Jodhpur and all the large towns, destroyed the temples and commanded the conversion of the Rathore race to Islam.

On Aurangzeb's death in 1707, Ajit Singh recovered his capital. Ajit Singh continued to be hostile to the Mughals, but was defeated by the Syed brothers and forced to give his daughter (Indra Kunwar) in marriage to Farrukh Siyar. Later he made up with the

king-makers and was instrumental in seizing and murdering Farrukh Siyar. He was succeeded by his son Abhai Singh who ruled till 1749.

On his death in 1750, his son Ram Singh succeeded, but was soon ousted by his uncle, Bakhat Singh, and forced to flee to Ujjain, where he formed an alliance with Jai Appa Sindhia and concerted measures for the invasion of his country. In the meantime, Bakhat Singh died and his son Bijai Singh became the ruler of Jodhpur (Upadhyaya, 1973).

Miniature Paintings of Marwar

The first major landmark of Marwar Painting is known as the **Pali Ragamala**. The ragmala is dated to V.S. 1680/AD 1623. It represents a tradition of painting that is free from Mughal influence and style. The miniatures are executed in a primitive and vigourous folk style (Shimbunsha, 1973).

The Pali Ragamala has much in common with the Jain Paintings and Early Rajput paintings. These common features include the format of the paintings, use of architectural elements and facial features. The use of the pointed - hemmed *chakdar jama* (robe with slits at the sides) seen in the miniatures is often cited as evidence of Mughal Influence, as it has been argued that Akbar introduced this fashion into India. However, the presence of this type of *jama* in manuscripts such as the Chaura Panchasika and 16th century Jain manuscripts seems to indicate that it may have already been in vogue without Akbar's intervention (Crill, 1996).

By the end of the 16th century, the Marwar and Mewar Paintings entered in to a new phase during the time of Maldeo and Rana Pratap and assumed an independent form. The classical schools nurtured in Mewar and Marwar began to lose its pre-eminence for the establishment of friendly relations between the princes of the states and the Mughal Emperors. Hereafter, the art of painting grew more sophisticated and individual with a tendency towards the adoption of Mughal technique. Nevertheless, it remained true to traditional beliefs and continued treatment of familiar scenes associated with daily life or inspired by classical subjects, e.g., The Bhagavata set of Jodhpur of V.S. 1667 (1610 A.D) has the dress of Arjuna and Krisna of Akbar's period. The dresses of ladies are pure Marwari, but the ornaments bear Mughal impact (Sharma, 1968).

Like so many aspects of Mughal culture, documentary portraiture had a profound impact on the art of the Rajput courts but subjects such as the Ragmala or Dhola Maru, continued to be painted in a more conservative style that reflected the traditional Hindu culture of the Rajput courts (Crill, 1996). Since the accession of Udai Singh (A.D. 1581) who made his peace with the Mughals, early Rajput style got out of fashion at the Jodhpur court (Goetz, 1958). The Jodhpur rajas had considerable experience of portraiture at the Mughal court through being painted themselves. Their representation by the Mughal artists shows the high status that the Jodhpur rajas were accorded at the court (they were, close relatives by marriage to the imperial line and commanders of the imperial armies) (Crill, 1996).

Jawant Singh's reign was an important one for the formation of the Jodhpur painting style. Later in Jaswant Singh's reign other elements combined with the courtly and provincial styles to provide works of imagination and quality which started instead to move towards a vigorous and characteristic style which reached its peak during the 18th century. The Deccani influence evident in the miniatures during Jaswant Singh's reign did not make a lasting impression on the Jodhpur artists (Crill, 1996).

The period after the death of Jaswant Singh was not conducive to the production of courtly arts. When Ajit Singh regained the throne in 1707, following Aurangzeb's death, painting in Jodhpur changed almost completely to a pure Mughal Style only slightly adapted to the so different Rajput taste. In the works of Abhai Singh's time (A.D. 1724 – 50), the Mughal Style is already completely integrated and has become a quite natural element for the artists. But for this very reason, they do not handle it so faithfully and begin to develop it on their own lines. The size of the pictures increases, the drawing is heavier, the costumes begin to become exaggerated (turbans and make-up of ladies eyes) (Goetz, 1958).

Between 1760 and 1780, the Mughal Style trend disappeared more or less, though in all technical matters the later Rajput Painters continued to be indebted to it. On the other hand the linear rhythm was intensified, the colours began to glow brightly and men's and ladies fashions assumed a fantastic extravagance. Turbans grew to high funnels, and skirts stood off like bells. Ladies eyes were elongated over the temples to the hair,

their breasts and buttocks protruded like cups, whereas the waist was drawn in like that of a bee, the movements swing in a wild dance, the colours glowed like jewellery. The whole spirit was one of rakish extravagance and a reckless lust for life (Goetz, 1958).

The apogee of this late Jodhpur style was reached under Maharaja Man Singh (A.D. 1803 – 1843). The overwhelming majority of single miniatures and illustration sets in the Jodhpur Museum were prepared under his orders. The first comprise of portraits of the ruler and his family, and many group pictures of the Maharaja with his guru. The illustration sets comprise the conventional themes such as Gajendra – Moksha, Siva Purana and Dhola-Marwan-ki-Bat etc.

Under Man Singh's successor Takhat Singh (A.D. 1843 - 73), paintings flourished, but as a decorative art for the Maharaja's numerous zenana and for his nobles. It was a time of sensuous pleasures and thus, the miniatures tended to become more and more like fashion plates. The turbans again became low and broad, but the coats and skirts continued to stand off like bells. In Takhat Singh's later years, the Jodhpur style broke up completely under the impact of imported European Art.

Costumes of the People of Rajasthan during the Medieval Period

The impact of Mughal culture on Rajasthan was limited and confined to the courts nobility and upper section of the official class. In the religious and cultural life the rulers and the people adhered to a great extent to their traditional beliefs and customs, but their court life, formalities and manners were influenced by the Mughals. The Mughal influence came not all at once, but it penetrated slowly and gradually and was adopted after long resistance in most parts of Rajasthan (Sharma, 1968)

The new styles that evolved gathered around it the traditions of the past and what grew from this cultural synthesis was a style that was entirely unique and new. Thus, when we speak of Mughal influence in dress in particular, it is not only what the Mughals gave to Rajasthan, but what evolved as a result of the cultural assimilation of the two important and prominent races, the Mughals and the Rajputs and which later became a legacy of the age.

Dress during the Early Period

During the early medieval period the sculptural art and literature relating to the dress of the deities and persons of eminence shows that neither the male nor, the female costumes were marked by variety. The main garment worn by both sexes was a wrapper which covered the waist and the shoulders simultaneously. The dress was characterized by simplicity in style. The lower garment was a *dhoti* which was fastened around the waist and had elaborate plaiting in front and behind. The upper body was covered with a piece of cloth either in full fold or narrow fold. The folds of the dhoti worn in the 16th century were scanty (Sharma, 1968).

However, as the interaction of the ruling class of the *Rajputana* with the Mughals grew and the rulers entered into political and social alliances (giving their daughters in marriage to the emperors) and began attending Mughal court, and exchanging presents, they gradually adopted Mughal dress. Hereafter, dresses and ornaments of Mughal patterns were adopted by the dignitaries. Below are some notable events in this respect

1. When prince Karan of Mewar first visited the Mughal court in 1615 A.D., a rich dress of honour was presented to him on behalf of Nur-Jahan. When he took leave, all sorts of clothes, carpets and cushions placed in a hundred trays were bestowed on him.
2. From the Dastur Komwar, we come across several kinds of dresses and ornaments such as *nur-i-badla*, *alamgairi-Farrukhshahi*, *choli-Farukhshahi*, *ija-bafta*, *phenta-Mahmudi*, *jamah*, *kurta* and *chint-Muhammadi* which were used by dignitaries of the Jaipur Court on festive occasions.
3. **We learnt from our sources that Gaj Singh of Jodhpur was bestowed *Farukhshahi turban, Kanpech, phenta, gospech*, etc. by Shah Jahan on several occasions.**
4. The portraits of **Vijaya Singh of Jodhpur** and Sawai Jai Singh of Jaipur in full dress with trousers, *patka*, *chakdar-jamah* and crested turban with flat folds depict the dress worn by the rulers of Rajasthan in the later part of the medieval period (Sharma, 1968).

The head decoration and ornaments, referred to by Muslim chroniclers, consisted of *turra, sarpech, balabandi, dugdugi, gospech, fateh-pech* and pearl necklaces of several styles. The dresses and ornaments were neither purely Rajasthani nor Mughal. They constituted a kind of synthesis evolved during the later part of the 17th century and part of 18th century.

Costumes of Male Dignitaries in Medieval Rajasthan

A parwanah of Amar Singh II of Marwar awarded to Kushal Singh of Vijayapur in V.S. 1762 preserves the names of various kinds of garments worn by well-placed men such as *dagali*[6] *dodhi*[7], *dowad*[8] and *kano*[9].

From literary and historical sources we learn that *jamah*, *vaga*[10], *jhhaga*[11] and *gudadi*[12] were worn by persons of status on festive occasions. In design and cut, these garments resembled, in smaller or greater degree, the loose coats of the Mughals and were known as *takauchiya, peshwaz, dutahi, qaba* and *gadar*. These long coats required about two thans (two full pieces) of cloth with 8 *girahs* (digits) for the border. Of the garments, *dhodhi* of white colour and *kano* of chikan were worn during summer season, white *vanatidhodhi* and *jamah* with lining were used in winter. *Khes, shawl* and *pandi* were worn in four-folds or two-folds and were thrown over the shoulders in cold weather (Sharma, 1968).

Headgear

A study of the head-gear of the figures of dignitaries sculpted at Kumbhalgarh, suggests that the men (of the 15th century) of eminence in Rajasthan used to wrap their head with some bright coloured cloth giving place to high erections of various designs in the front. Another type of head-gear with circular and high front is depicted in the sculptured art of the memorial slabs, belonging to the 15th and 16th centuries. It seems probable that

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6 *Dagali* – It is an upper cover over the coat with a wadding of cotton and lining.
7 *Dodhi* – It has narrow folds at sleeves and waist. It has long ribbons stitched at arms and waist.
8 *Dovada* – It is a kind of an upper covering of double folds.
9 *Kano*- It is a coat with long sleeves.
10 *Vaga* – It is an ordinary coat resembling *lambi- angarakhi*.
11 *Jhagga* – it is like a skirt of elaborate folds and tied around the waist. It reaches up to the ankles. For its shape refer Mewar painting, front cover, Lalit Kala Academi, A Coomarawamy's Rajput Painting, II, Plate XII B.
12 *Gudadi* – It is a padded cover put over the coat in winter.

from this circular and erect front headgear developed the high-walled and threaded style of turban belonging to the 17th and 18th centuries. These have been called as *pag*, *chira* and *khanga* (Sharma, 1968).

The turban received further elaboration on account of the Mughal contact. The *atpati pagri* used in Mewar paintings was popular in Akbar's reign. The loose tight turbans with a broad sash of the time of Jahangir and Shahjahan were finely blended in the Amar Shahi turban of Udaipur, Udai Shahi of Dungarpur, Bundi Shahi of Bundi and Kotah, Vijay Shahi of Jodhpur and Man Shahi of Jaipur.

On festivals and occasions turbans of specific colour and brightness, was a speciality in Rajasthan. In the rainy seasons turbans of bright green colour were worn. In winter *kasumbi* (bright red) and in summer saffron coloured was commonly worn. On Teej Festival, *laharna* or multi-coloured turbans was popular. On Dashehra, *mandil* or floral motif turbans of gold thread were used. On Holi, white or yellow colour turbans were very common (Sharma, 1968).

Turbans were decorated with articles like: a *turra*[13], *serpech*[14], *bala-bandi*[15], *dugdugi*[16], *gospech*[17], *latkan*[18] and *fateh-pech*[19], which were made out of golden or silver threads and were studded with precious stones of various colours. To site an example - Jahangir gave *bala-bandi, gospech and kanpech*[20] etc. to Sur Singh of Bikaner as presents on several occasions. Vijaya Singh of Jodhpur presented *bala-bandi*, *serpech* and *kalangi* to Hasan Kuli Beg in 1772 A.D. Thus these types of decorations of the turbans began to be widely used by men of status after the Mughal fashion (Sharma, 1968).

Other articles of dress commonly used by highly placed men, were *rumal* and *gul-band,* tied as a muffler round the neck and worn with a knot in front. *Phenta* tied round the head and *dupatta* thrown over the shoulder were worn as additional garments.

[13] It is a bunch of gold threads tied on the turban.
[14] A gold thread covering of the turban.
[15] It is a coloured piece tied round the turban.
[16] It is a decoration of precious stones for the turban.
[17] It is another variety of sarpech.
[18] It is a suspending article of gold threads.
[19] A cloth for tying the thread.
[20] It is tied over the turban covering the ears.

Kamarband tied round the waist, and *patka*, tied over the waist band, were both of ordinary and ornamental types. *Phentiya* and *panjo* were short *dhoti's*.

On account of Mughal contacts garments like *salwar, paijama, izar, izarband, jangiya* etc., had become common in the later medieval society of Rajasthan. The description of *izarband* in the records (ribbon to be trousers) shows that it was painted with stars & had silver rings at its ends. There are references to crudely embroidered *jangiyas* with floral design. In order to protect feet, red footwear with pointed ends on both the sides were used invariably. Embroidered shoes of velvet were used by aristocrats (Sharma, 1968).

Costume of Women

During the early medieval period, the use of bodice to cover the breasts and arms was optional. Some female figures at Vijayasthambha have bodice to wear while others are without them. A tight fitting bodice or *choli*, covering the breast and leaving the lower part of the abdomen exposed, and covering the arms up to the elbows, was in vogue. In order to keep the breasts in position laces were fastened at the back. They covered their head with a big scarf, now called *odhani*. The painter of the Kalpasutra has depicted ladies wearing long, gaily coloured *sari's*, broadest at the ends, coming down from the shoulders and hanging loose below the knees (Sharma, 1968).

Some sculptured figures show that a single piece of cloth called *sari* served the purpose of wrapping the lower part and covering the upper body. The other variety of wrapping the lower part of the body consisted of a garment descending from the stomach to the ankles and fastened by means of a string. It was originally a loose cloth with tapering ends on lower sides, which gradually took up the shape of a skirt, and which in current expression is termed as *ghaghra* or *ghaghri*.

But gradually female attire was subjected to radical changes in fashion with the contact of the Mughals. However, it retained its originality in some details. The contemporary paintings reveal that by and by the *sari* began to be so worn that one end gracefully led down in folds and the other end suspending by the side of the other arm in angular form. The size of the *sari* coming over the upper part was so adjusted that, if required it

could be adopted as a kind of a veil. The inconvenience of veiling and discomfort of long *sari*, it appears, brought in the use of fine texture for it, so as to reveal the figure of the wearer and afford both facility and fashion (Sharma, 1968).

Similarly the bodice with half sleeves and length up to the breast underwent a change. It became fashionable to wear bodice or *choli* of long sleeves, covering the bust almost down to the waist. The further modification of the bodice into *kurti* has been referred to in the Dastur- Komwar of Jaipur Records, with half- armed and full- armed jackets with buttons or laces in front. The half sleeved bodices coming up to the breast were, of course, not extinct.

Along with the bodice of new design, *gherdar ghaghra* also became popular. In some cases it was of a reduced width and was termed as *lehanga*. The use of trousers, loose drawers, a skirt and a long scarf had begun to be used by some Hindu ladies after the Muslim fashion, serving in the harem of the Rajput princes.

The *ghaghra* was provided with a broad border called *sinjaf* of contrast colour, on the lower edge, to look beautiful and to keep the dress straight and erect. At the navel end it had a tubular receptacle for the fastening string (*izarband*). This was often of a contrast colour cloth. *Ghaghra* was of two types - pleated and *kalidar*. The pleated *ghaghra*, was sewn of a long cloth having pleats, while *kalidar* was made by sewing together a number of *kalis*. These *kalis* were triangular pieces being like to bud of a flower. This was very much wider at the lower end than at the waist. The *kalidar ghaghra* is like a gored skirt in construction, each gore being a triangular section, known as a *kali (a bud)*. A large number of *kali's* are sewn together to form a *ghaghra*, which flares at the hem (Bhandari, 2004).

The pleated *ghaghra* is also known as the *pat ghaghra*. The *pat ghaghra* is made of several rectangular panels of fabric, which are sewn together. Gathers or knife pleats are sewn in at the waist to give the skirt fullness. Generally, silk or satin is used for the pat *ghaghra*, which is heavily ornamented with metal embroidery. Satin and silks are fabrics that tend to fray easily but are still used to make *pat ghaghra* as the construction of this skirt requires larger pieces of fabric. The *kalipatti ghaghra* is a combination of the *kalidar ghaghra* and a straight length of fabric. The top half of the *ghaghra* is made

of panels, where as the lower portion is a straight piece. This facilitates movement and makes it comfortable to wear. The *kalipatti* is less unwieldy than a *kalidar ghaghra* and also more affordable. It is commonly worn among Jat, Bishnoi and Rajput women (Bhandari, 2004).

However it is certain that the three garments, *sari*, skirt and bodice of different designs and sizes, constituted the common dress of ladies in our period. There were usually several varieties. For example, a *sari* was termed as *chol, nichol, dukul, pat, ansuk, vasan, chir, patori, chorso, odhni and chundri*. For bodice the words *like kanchuki, choli, kanchali* and *kurti* were common. *Ghaghra, ghaghari* and *lehanga* were general terms in vogue for skirt. Besides these, ladies of high rank wore fine shawls of Kashmir during winter. *Patka* and *dupatta* were commonly worn by gentlemen and ladies alike (Sharma, 1968).

The contemporary accounts show that these garments were costly and were ornamented with pearls, jewels, gold-laces and stars. They were also embroidered and bore designs of flamingoes, flowers and birds. Gold thread formed the texture of fabrics. They were also variegated with spots of designs of different colours.

As regards the nature of cloth and materials used for the garments, our records of the 17th and 18th centuries yield rich information. They are variously known as *atlas, jamdani, kimkhab, tassar, chhint, parcho, masru, chik, ilaycho, thirma* and the like. Similarly names are given in the list furnished by Abul Fazl in the Ain-i-Akbari. The names of cloths like, *mahmudi chik, mir-i-badla, Norangshahi, Bahadur-shahi, Faruk-shahi-chhint, Alamgiri-phento, bafta* and *momjamah-chhint*, suggest that they were introduced in Rajasthan through Mughal contact. These cloths grew popular and on the occasion of marriage, they formed special presents for the bride, bridegroom and their relatives.

Thus, it is important to mention that Rajput costumes, especially those of women, were widely adopted in Mughal circles from Akbar's times onwards. All garments received as presents from Rajput states were carefully preserved. These served as models for the imperial workshops where workers prepared patterns and varieties of Rajput articles of dress. The occurring of the names of *chira, fenta, gangajal cloth, tansukh, sari, lehanga*

and ghaghra etc., in the list of articles of royal *karkhanas* is a proof of the fact that these articles were in use in Mughal circles (Sharma, 1968).

Contemporary paintings and records of the 17th and 18th century's show that coloured sandals, studded with gold threads and stars formed part of the dress of dignified ladies. Such sandals had pointed ends in front and no projection at the heels. But no painting shows poor women with shoes on (Sharma, 1968). The *deshi jooti* (shoes) worn by women in the rural areas are similar to those worn by men. In urban areas, chappals and slippers and high-heeled shoes in some cases, are worn by women (Sharma, 1985).

COSTUMES OF THE PEOPLE OF MARWAR

Dress of the People of Marwar (8th – 12th Centuries A.D) - The sculptures at Osia (a village near Jodhpur) of medieval Hindu and Jain temples shows that the male dress generally consisted of a headgear, an upper garment and a *dhoti* which covered the lion. The upper part of the body of the male figures is generally bare, but a study of a divine, a semi-divine and a human figures shows that the males used to put on a scarf or an *uttariya* which covered either both shoulders or left one of them bare. The dress of women generally consists of a lower garment, such as a *sari, lehanga* or *lungi*, and the upper garment includes the scarf (*dupatta),* bodice (*kanchuki*) and sometimes *kurta* (*kanchuka*) (Kalia, 1982).

Costumes of the People of Marwar (1600 – 1800 A.D.) - A number of garments were in vogue during the medieval period in Marwar. The people of Marwar, poor and the rich, were fond of wearing clothes inspite of a number of hardships faced due to the tough terrain of the region and as a result of this interest in clothes the life of the common folk appears colourful. The information regarding the clothing of the medieval period is found in literary works and archival records (Rathore, 1989).

Men's Garments

Clothing of the High Class - The clothing of the royalty and nobility were simple and less decorative in the beginning but there was a change as a result of Mughal Influence. The various garments worn by the men were *jama, vaga, bago, jhaaga, dhoti, pag* etc. The literary works of this period contain references to garments such as the *dhoti, dagli,*

dovari (Rathore, 1989). The *jama, vaga* and *jhaaga* were worn by the higher class on occasions and festivals. The *jama* was more prevalent during the 16th century as can be seen from the paintings of that period (Rathore, 1989). The *vaga* was like a long coat or a long *angrakhi*. The *jhagga* was like a skirt. The *bago* was an ordinary coat resembling *angarkhi*. It was less ostentatious, but of a similar cut and construction to the *jama* (Bhandari, 2004). The *Kapda Kothar bahi* reveals the fact that a number of *thans* (rolls) of cloth were purchased for the *Bago* in V.S. 1839. Gordhandas, on the 9th day of dark half of Migsar 1839 V.S, purchased a green coloured than @ Rupees 56 and 12, annas (Parihar, 1986).

The *angarakhas* of the aristocracy, nobility and rich section of society resembled in smaller or greater degree the loose coats of the Mughals. Fabrics such as the *chanderi, khimkhap, atlas, misru, mulmul* and *phool gulabi* were used to make the "*angrakha*" for the royal family. In the latter half of the 20th century net *angrakhi* was much in vogue. These were decorated with *gota* and *gokharu* (zigzag *gota*) and embroidered with multicoloured silk. We find Maharaja Takhat Singh wearing an *angrakhi* of crimson *jalidaar* (net) *khimkhap* (Parihar, 1986).

According to two unpublished thesis on the subject "Social Life in Marwar during the reign of Maharaja Ajit Singh (1707-24 A.D)", the clothing of the royalty and nobility was influenced by the Mughals. The nobles and the royal wore the *churidar paijama* and *sherwani*. They used to tie a *kamarband* over the *paijama*. They used to wear a *khirkiya pag* on the head. The *safa* was decorated with *zari*. The *pagri* was decorated with a golden *kalangi*. The rulers on special occasions used to honour the nobles themselves with a *kalangi* and special robes of honour. Expensive clothing was presented as gifts by the Mughals. The rulers of Jodhpur such as Maharaja Jawant Singh and Ajit Singh were presented with such robes of honour on several occasions by the Mughal Emperors (Balani, 1990; Sharma, 1966).

A pair of *dhoti* was called as *joda.* An unpublished thesis titled, "Social Life in Marwar in the 19th Century" mentions the following information about the *joda.* These were made of different types of cloths and had different coloured borders. A *kapda kothar bahi* reveals the fact that a *joda* was purchased from Pali having a border of crimson

colour, a *joda* of *gulbadan* (a type of cloth) having a line of white in the crimson border was purchased from Nava, and a *joda* having violet colour border and a white line in between was brought from Jaisalmer. There are certain references of buying *jodas* from Gujarat also, one was having silk border, other had red border. The cost of *joda* having green coloured border purchased in Gujarat was Rupees thirty one. During religious ceremonies *dhoti's* of different colours such as red and yellow were also worn (Parihar 1986).

Jodhpur or Bandgala Coat - The Jodhpur coat or *bandgala* probably originated in Jodhpur but is worn all over North India today. It is a short coat resembling the English blazer and was popular with royalty in the late nineteenth century. The garment is short and closely fitted to the body. It is finished at the neck with a Nehru Collar and has a centre front opening and full sleeves (Bhandari, 2004).

Jodhpur Breeches - These were typical mixture of pant and *churidar*, at the waist it was tied like pant with buttons, having very loose shape till the knee, then very tight fitting from knee to the ankle. It was worn with Jodhpuri coat. This coat was like an *achkan*, but having high neck.

The Making of the Jodhpurs - In 1887 Sir Pratap Singh, third son of Maharaja Takhat Singh of Jodhpur, became the first Rathore to travel to the western hemisphere when his elder brother Maharaja Jaswant Singh II (1873 – 1895) asked him to attend Queen Victoria's Golden Jubilee Celebrations as his ambassador. This visit to England was by all accounts a great success. It was, among other things, a landmark in the sartorial history of man as Sir Pratap's eccentrically baggy *paijama* designed by him for riding but worn proudly on all occasions, caught the imperial capital's fancy (Singh, 2005).

Clothing of a Common Hindu Male - The dress of an adult Hindu male consists of at least three articles namely, a dhoti or lion-cloth about 10 feet by 3 feet; a *bandia angarkha* or full sleeved, close fitting button less vest, and a potia or covering for the head.

It is optional to a wear a *khesla* over the shoulders so as to serve as a wrap for the upper part of the body. *Khes* and Shawls were worn in four folds or two folds and were

thrown over the shoulders in cold weather. The *dhoti* for the well to do classes is the finished loom fabric, 5 × 1¼ yards and having a coloured border. The writer and official classes wear the *churidar paijama* and kurtas (an imitation of the Lucknow style of the Muhammadan garment) when appearing in public. The *bandia angarkha* is discarded in favour of the *kurta o*r shirt (usually made of soft muslin and without collar and cuffs) and either an achkan or a *lamba angarkha* (long coat) is worn (Erskine, 1992).

Garments such as the *dhoti, angrakha* and *dupatta* were worn at home. Draping the *dupatta* around the neckline was also prevalent among the high class (Balani, 1990). On the feet is worn *deshi jooti (*indigenous shoes), *chappals*, sandals or shoes on the feet (Agarwal, 1979). Garments like the *salwar, paijama, izar* etc. came into prevalence after contact with the Mughals (Rathore, 1989).

Other Garments

Other garments such as the handkerchief, *gulband, dupatta, phenta, kamarband, janghia, angocha and suthan* etc. were also used. Among the higher castes, a *dupatta* or thin cotton sheet, carelessly gathered under the armpit or worn round the neck with the ends hanging down in front or round the waist so as to go under the seat when riding, takes the place of the *khesla*, and the use of a cotton or woollen *rumal* or kerchief, also round the neck over the turban is becoming fashionable (Erskine, 1992).

The *rumal* was tied round the neck as a muffler, with a knot in front. The *rumal* too were of many varieties and design. The *patka or kamarbandh* was the waist band tied around the waist. The *dupatta* was folded nicely into pleats and put over the shoulders or round the neck. The *dupattas* were made of varied colours and of textiles, cotton as well as silk and decorated with brocade work. An unpublished thesis titled, "Social Life in Marwar in the 19th Century" reveals the following details from a *kapda kothar bahi* - A *dupatta* of crimson colour having green border, one having checks of green and red colour, a red *dupatta* with *bandhej* on *palla.* Three pink silk *dupattas* having *zari* borders were purchased from Nagar in V.S. 1833. *Angocha* was an all purpose material, it could be worn, used as a towel to wipe the body. This was also used as a handkerchief (Parihar 1986).

Other Items

Two peculiar items of the wardrobe of the Rajputs and of a few others are the *jadia* and the *muchapatti*. The former is the bandage with which the parted beard is held in position with the hairs pointing upwards along the sides of the face, its ends are secured over the head dress, the process being termed *bukana-bandhana* and was to be untied when the wearer appears before superiors. The *muchapatti*, as its name implies is designed with the object of training the moustache to twirl up and is not worn out doors (Erskine, 1992).

Fabrics used - The rulers of Jodhpur adopted many garments of the Mughals during the 17th and 18th centuries. To make the *paijama* "*Gulbadan*" fabric was used and for the *dhoti malmal.* Among the fabrics that were used for the construction of these garments *khimkhap* was the most expensive. Besides this, *zari ka than, sada than, girdi ka than, chinut ka than, sela ka kasumal than, malmal, kasumal, dariyai than, balabandi* etc. also were used. The *chhint* of Burhanpur and the Multani *chhint*, the corners of which was a *gota* of gold, were the most expensive among the *chhint* fabrics. Silken fabrics were also used (Rathore, 1989). Among other fabrics that were used during that period *poorvi, Gujarati kannat dhoti reshi, phool mala, ram rakhri, gulal, dariya* and *chhint* Jodhpuri were the main fabrics.

Women's Garments

A number of garments such as the *kurti, kanchali, anjiya, lehanga, ghaghra* and various types of *odhani's* and *sari's* were worn by the women of Marwar. A *kanchli* or half-sleeved bodice (made to cover only the breast and not the back and kept in position by being tied up behind), and an *odhani* or sheet or veil about 2½ by 1½ yards was taken over the head and round the body.

As there were changes in the design and structure of men's garments on association with the Mughals, similar changes were observed in women's garments. The *choli* or *kanchuki* of women instead of being full sleeved became half-sleeved and the length reduced uptil the chest. Therefore, new fashions and changes were observed and after some time the structure of the *choli* underwent a change and the *kurti* become more

prevalent (Rathore, 1989). The middle class and high class women of Marwar used to wear both the *kurti-kanchali* but the common people and the lower class women only wore the *kanchuki*. The prevalence of this tradition can be seen even till today in the villages of this region.

The women of Marwar started wearing the *paijama*, *gherdar ghagra*, skirt and *odhani* due to Mughal influence. A *phentia* was worn as an additional piece over the *ghaghra* having the length equal to that of skirt and a yard in width. With the higher castes, the use of a *phentia* in addition to the skirt is obligatory to signify the married state. It must be of a different colour from the *ghaghra* but worn only outdoors (Erskine, 1992). It was put on by the Diama Brahaman Ladies while going outdoors (Parihar, 1986).

The popularity of fabrics with Mughal influence was specifically seen in the Zenana Deodi's (Rathore, 1989). The *kanchali* and *kurti* were made of materials like *khimkhap*, *taas*, *dariyai and ganga-jamuni* etc. These were provided with linings also. A *kanchali* of *taas* having green silk and *badla* stripes in it and *astar* (lining) of red colour and similarly a *kanchali* of *dariyai* having motifs of *gota* are mentioned in the *Kapda Kothar bahi* (Parihar, 1986). Along with cotton *ghaghras*, printed or dyed, silks, brocades, heavily decorated with the help of *salmasitara* (metal band for decorating a fabric and tiny metal discs of golden or silver colour having little hole in it), *gota and gokhru* etc. *Ghaghras* of various types of fabrics found in the contemporary sources were as follows - *ghaghra* of *masru* having red and white stripes, and purple yellow stripes, a *ghaghra* of *gulbadan*, a *ghaghra* of crimson silk having *chikan* embroidery, a *ghaghra* of *chintz* and a red *ghaghra* of *atlas* etc (Parihar, 1986). Raniji Tuwarji and Raniji Lodi Bhatiyaniji were presented *ghaghras* having *lappa* (*broad gold gota*) on the 3rd day of bright half of Sravan (Vikram Samvat-1880).

Draped Garments

Some castes such as the Kayasths and Oswals, wear a white sheet called *thirma*, as an outermost garment when appearing in public, while others wear a woollen wrap, called lunkar and usually red in colour especially in the cold weather (Erskine, 1992).

The *odhna* was about three metres long and one and half meter wide. Various types of *odhnas* such as *chundari, phagniya, lehariya, mothra, samand lehariya, peelo and mauliya* etc. were worn by the ladies according to the season. *Chundari*, an auspicious garment, a symbol of youth, love and *suhag* (wifehood) of women was worn on festive occasions. *Phaguniya* was worn during *phalgun*; it was *odhna*, having white ground with red borders and big circular design in the middle, surrounded by a number of small circular designs of tie-dye. *Lehariya* was the fashion of *sravan*. *Samand – Lehariya* was in different colours, *peelo* was the *odhna* which was essential wear for the new mother. As the name suggests, it had a yellow ground and red circular designs like a *phaguniya*. *Hamada* was generally of pink colour and worn during the marriage ceremony by the bride. It had designs of *bhodal* (mica-cut into small pieces) (Parihar, 1986).

Odhnas were made of cotton, either printed or dyed and Banaras silk, having patterns of *gota, kalabattu, salma sitara and gokhru* etc. (Parihar, 1986). *Bandhej, lehariya* and *mothada odhanis* or *chundaris* were a speciality of the ladies dress in Marwar. Bandharas and chadavas were engaged in *bandhej* work, i.e., in tying pieces of cloth for the purpose of dyeing then in a variety of colours.

The *sari* had also come into fashion during the 19th century among the royal ladies. *Chundari*, a *sari* with different designs was quite popular. *Sari's* with chequered (square) pattern were also popular. The checked *sari's* of Multan were quite famous. They were also decorated with *lappa* and *kor* (Parihar, 1986). Two *sari's*, one of red colour having *lappa* of gold all around, other of a saffron colour having *kor* of silver all round were sent to Bikaner (Parihar, 1986).

Headgear of the People of Marwar

It is difficult to comment on the kind of turbans worn by the people of the high class prior to the 16th century. The rich aristocracy, nobility and rich sections of society wore a turban locally called *pecha, pag* or *pagri*. It used to be a strip of fine coloured cloth about 18 yards long and 9 inches broad embroidered at both ends. It was tied round the head in various styles, more or less peculiar in different castes and different periods (Dave, 1996).

The information regarding the turbans / *pagris* of Marwar is obtained primarily from the archives (written administrative records) such as *kapda ka kothar bahi's* and other documents. The *bahi's* of marriage (*byav bahi's*) and *kapda kothar bahi's* contain specific reference to the use of *pag-pagris* of Marwar. Various instances such as – the presentation of clothes to the Maharaja by other rulers and his own *sardars* and *umrav's*; stately honours '*Siropav's*' presented to employees of the Maharaja and other persons; the description of clothing of the Maharaja, his brothers and princes; references of *pags* among the clothing sent by the Maharaja to the temples; etc. contain detailed references to the *pag-pagris*.

The common men generally wear headgears variously known as *safa, phenta, potia, rumal, topi* (cap) and *pagri*. The style, colour and nomenclature of these differ from community to community and caste to caste. The community and caste of a man can be recognized to some extent by style and colour of his headgear. The texture of the headgear depends on the financial status of the user. Sometimes printed textile is used for headgear as also tie-dye cloth, differently known as *lehariya, chunari, anardana,* etc. At that time, the headgear was considered the derigueur for the *aan* (prestige) of the user (Agarwal, 1979).

Of the various styles of Headgear in fashion, that is known as the *Marwari pagri* or *chonchdar pag* (that is, the beaked turban) deserves notice. The peculiarity of the turban is the separate tissue worn round it, which is either the plain *uparni* or the laced *balabandi*. Of the colours of turbans, shades of red & yellow are marks of rejoicing. Black and plain white is a sign of mourning. Green and azure etc. are used on any occasion indifferently (Erskine, 1992).

A description of the some of the *pags* considered as auspicious and worn by the members of the royalty of Jodhpur and Jagirdars is as follows – *lehariya, sona ke kinari vali, lappedar, kor turra wali, mauliya chasmayi pila, mauliya panchrangi, mauliya a kasumal sabaj motdrayi, kasumal gota wali leharedar, ganga-jamuni, potia kasumal cha-ppal* and *potia kiramchi* etc. (Nagar, 1994). Besides this, *pags* with golden-silver

chouki, *vilayati malmal* or *chanderi poth pags* were used on the occasions of marriages. Similarly different types of *pags* from various *parganas* were presented to the Maharaja as '*Nazar*'.

Variety of *Pag*s - Head gears were known by different names such as *pag* [14-20mts, with designs such as *lehariya*, *mauliya* (multi coloured *pecha*), *mothra* and *chundari* etc]; *pagri* (13-15m); *pecha* (a variety of *pag*, one end of the *pecha* was decorated with fringe made of golden *zari*); *safa* (broader & shorter than *pag*); *phenta* (heavily decorated with golden-silvers work); *potio* (headdress of the common man), etc. *Pag*, *pagri*, *pecha* and *madil* (fabric was of a single colour and on one side a strip of the fabric along the entire length was decorated with *zari*) were worn in more or less the same style. The *pecha* was peculiar in a way that above it was tied on *uparani* or *balabandi*. In *safa* one end of the turban hanged down till the waist at back, the *potia* was generally wrapped round the head (Parihar, 1986).

Colour Symbolism of Turbans / *Pag*s - All dark colours which would bleed due to perspiration during the summer season are chosen for the winter season and lighter colours for the summer season. Among the various colours used, two colours – *kasumal* and *kesariya*, acquire prime importance in the social customs of Marwar. The colour *kesariya* (of the colour of saffron) was worn during battles; it was a symbol of Rajput bravery, valor, sacrifice and courage. The colour *kasumal* (red) was also a symbol of love and happiness. It was worn on the occasion of marriage and festivals.

Kesariya pags were also worn during the rainy season. As the *pags* got wet with rainy water they gave the fragrance of *kesar* as they were dyed with *kesar* flowers. Similar to the *kesariya pag* worn during the rainy season, the *phalguniya pag* is worn during the month of *phagun* (March) on the festival of Holi. The *phalguniya pag* is of white with the two ends of the *pag* dyed in red *bandhej* and the whole *pag* having *lado-bhant* (Nagar, 1994).

According to the tradition of Marwar the colour symbolism of the *pags* worn on the basis of the season of the Hindu calendar is as follows -

Month	**Hindu Month**	**Colour**	**Month**	**Hindu Month**	**Colour**
August	*Shravan*	*Kesariya*	February	*Magh*	*Kesariya*
September	*Bhadrpadh*	*Maliyagiri* (red-chandan)	March	*Phalgun*	*Phalguniya*
October	*Aashvin*	*Gul-a-nar (red)*	April	*Chaitr*	*Gulabi*
November	*Kartik*	*Sindhuriya*	May	*Vaishakh*	*Javai*
December	*Margshish*	*Mauliya* (multi coloured)	June	*Jyesht*	*Phool Gulabi*
January	*Paush*	*Kesariya*	July	*Ashad*	*Aabhashahi*

The colours worn on festivals are as follows – Akshya Tritiya is considered as the most auspicious day. It is customary to wear a *kesariya pag* on this day. For Deepawali, a peacock neck coloured (*mor-gardani*) *pag* is worn. A *phalgunia pag* is worn on Holi and a *mothra pag* on the festival of Raksha Bandhan (Nagar, 1994).

The *pag pagris* that were popular in Marwar, for which information is available along with the form of *pag* are as below:

1. ***Khirkiya Pag* -** The *khirkiya pag* was in vogue till the 17th century. It was worn by the royalty as well the common people. However, since the last two centuries (*shatabdion*) the *khirkiya pag* is used only on the occasion of Gangaur for Is*sari* Maharaj. A mould of brass or copper was first prepared for the *pag*. On this mould, layers of soft cotton fibres were placed and a specific shape was given with stitching. Over this, fabric of bandhej or *khimkhap* was worn and decorated with pearls etc. One lobe of the Jodhpuri *khirkiya pag* used to be higher and the other one lower. The *pag* used to be higher at the front and lower at the back. Maharaja Takhat Singh of Jodhpur and his son Maharaja Jaswant Singh-II used to wear the *khirkiya pag* sometimes. But as mentioned earlier the *khirkiya pag* was not in vogue till this time period.

   During the reign of Maharaja Ajit Singh, the royalty and nobility used to wear the *khirkiya pag*. The nobility used to decorate their *safas* with *zari*. The fashion of adoring the *pagri* with a golden *kalangi* was greatly prevalent. On special occasions the Maharaja used to honour the *sardars* by placing a *kalangi* on their turbans (Sharma, 1966).

2. ***Takhatshahi Pag -*** Maharaja Takhat Singh was adopted from Gujarat by Maharaja Man Singh. Hence Gujrati influence can be observed in his dress and literary works. Therefore, his *pagri* also showed Gujarati influence. His *pag* was of a peculiar shape. It was long, tubular and high. It was made in a manner similar to the *khirkiya pag*. The *pag* was embellished with *zari* work, a *sarpech* and several strings of pearls were attached on one side and a *turra* was attached, on the top of the *pag*.
3. ***Jaswant Shahi Pag -*** Although Maharaja Jaswant Singh used to wear a variation of the *khirkiya pag,* his *pag* was different from the *Takhatshahi pag*. He popularized the bifurcated (*batdar or doraag*) *pag*. One end of *pag* was wrapped over the left eye and the *pag* resembled a cap. One end of the *pag* was left hanging a little at the back and turned upwards and stitched to the *pag*. This *pag* was popularized after the year 1893.
4. ***Zalimshahi or Rathori Pag*** - Maharaja Zalim Singh was the son of MaharajaTakhat Singh. He adopted the Jaswant Shahi *pag* and brought about a few changes in it. The Takhatshahi *pag* was bifurcated into two parts. Maharaja Zalim Singh removed the bifurcation and made it shorter in length and it looked more like a cap. The *zaridar pallu* of the *pag* was stitched to one end. The *pag* was made in a manner similar to the *khirkiya pag* (Nagar, 1994).
5. ***Jodhpuri Safa -*** The *phenta* was also prevalent in Marwar from the reign of Maharaja Ajit Singh-I to Maharaja Man Singh Ji (1843 A.D.). But the Jodhpuri *safa* as seen today can be said to be prevalent from the reign of Maharaja Jaswant Singh-II. The shape of the *safa* can be seen in the pictures of Maharaja Jaswant Singh-II. This *safa* was also adopted by Maharaja Sumer Singh.
6. ***Vijayshahi Pag*** - The Vijayshahi *pag* was popular after Maharaja Vijay Singh. During the reign of Maharaja Vijay Singh, there are several references to *pags* in the *kapda ka kothar bahi's*. These are as follows – *guru pag, bhom pag, sukar pag, som pag, pag taasri, sona ri pag safed, budh pag, pag kasumal, pag kasumal bandhun, pag lal ekdani, pag jumradi and chikanri* etc. Besides these, there are references to *chanderi, sela, sahgadh, mauliya, tanzeb ri, badoliya and aabasai* etc. (Rathore, 1989).

Ornaments of the People of Jodhpur – The ornaments were made of gold, silver, bronze, brass, nickel and tin etc. The material from which the ornament was made, depended on the status of the person. Jewellery and ornaments adorned by the kings, queens, princess and other members of the royal family and higher classes were of gold. They were adorned with diamonds, ruby, emeralds, topaz, pearls, small pieces of finely cut glasses and artificial stones etc. (Parihar, 1996).

Men in Rural Areas Wore

(i) Neck ornaments - *hansali, chain, kantha, dora, mala* and *kanthi* round the neck.
(ii) Ear ornaments - *long, bali, murki, sankli, nails, bhawaria* and *hanaliya* on the ears.
(iii) Fingers - *champ* on the feet, rings on the fingers.
(iv) *Kada* on the wrist and *kadia* on the ankles.
(v) Turban ornaments – *sarpech, dugdugi, turra* and *chandrama.*

In urban areas, men wear rings on fingers and chains round the neck. Some among the well to do classes use buttons made of gold and silver.

The Women Folk Generally Wear

(i) Head ornaments - *rakhdi* or *ghundi, bor, tika, sheeshphool, thekda, tiki* and *jhela* made of silver or gold on the forehead and tucked or fastened in the hair.
(ii) Nose ornaments - the chain holding it being known as *sankli, nath, bali, phini* and laung on the nose.
(iii) Earings - *tontiya, sankaliya, pipalpatta, jhootana, agotya, durgata, tops, bali, morpatta, jhumra, karanphool* and *jhumka* on the ears.
(iv) Neck ornaments -- *hansali, timaniya, kanthi, terata, madliya, tar, aad, thusi, dora, kathla, chain, moti-ki-mala, takhti, savia, chokada, mala, cheed, chandra har, champakali* and *tevara* round the neck.
(v) Hand ornaments - *hathi-dant-ki-churi, muthia, kankaniya, kana, gokharu, hath-phool, patle, bagandi, patunchi, bilia, gajra, punchi, hathsankla, moothia, gujaria, nogaria* and lac bangles on the wrist.
(vi) Arm ornaments - *chuda, bajuband, bhujband, kangan* and *katariya.*

(vii) Fingers - *anguthi*, *chhalla, davna, binti*, *tilakdidaar biti* and *anguthan*.

(viii) Waistband - *karghani*, *tagri, kandora,* chain and *madaliya.*

(ix) Ankles - *kadla, jod, kadi, pajaib, awala, nevari, rimjhol, chhade, payal and santh.*

(x) Toes – *bitia*, *challa*, *angotiya, bichhua*, *anaavat, polaria* and *pagpaan* (Parihar, 1996).

Chapter 3
Materials and Methods

The present study, **'Mughal Costumes (16th - 18th Century) and Royal Costumes of Jodhpur – A Comparative Study'** was undertaken to study the costumes of the Mughals and the Rulers of erstwhile princely state of Jodhpur and to trace an influence of the Mughals on the Costumes of the Rulers of Jodhpur and vice-versa, if any. The study included an analysis of the costume of the Mughal Emperors and Rulers of Jodhpur with a brief reference to the costume of the people associated with the court. The costumes were studied in terms of the upper and lower garments, waistband, headgear, draped garment, footwear, jewellery and accessories. The study also included developing a catalogue of a representative sample of the Historic Costumes of men and women preserved in the Mehrangarh Fort Museum, Jodhpur.

SELECTION OF TOPIC

The inspiration to undertake the study was derived from the review of literature through which it became known that the Mughals had close socio-political alliances with the Rulers of the Rajputs Kingdoms. The Rajputs were not only trustworthy allies of the Mughals but were also related through social (matrimonial) alliances, the Mughal Emperors married Rajput Princesses. This brought the Mughals and the Rajputs together, thus resulting in the intermingling of their diverse cultures. And costumes, one the most visually dynamic expression of culture were greatly influenced by this association. This aroused the curiosity of the investigator to explore the fascinating aspect of the influences on costumes of each of the races. A preliminary survey was conducted to explore the sources for the documentation of costumes. Various museums, institutions were visited and more information on the subject was obtained through review of literature as well as discussions with curators of museums, historians and connoisseurs of art. The places visited were the

a. The National Museum, Janpath.
b. The Crafts Museum, Pragati Maidan.
c. The Lalit Kala Academy, Delhi.
d. The Department of History, Jamia Milia University.
e. The Department of Persian Language, Delhi University.

After these visits, it was realized that a substantial body of material was available from various sources which could be coalesced. In addition, it became known that the Western regions of India, specifically the Rajputs rulers of Rajasthan, had close associations with the Mughals. There were a number of erstwhile princely states in the region collectively referred to as the Rajputana. Each of these states has a unique cultural heritage evolved due to a physical, historical and cultural environment specific to these areas.

Therefore, on the bases of the information corroborated from these sources it was felt that a research on the proposed topic would be a worthwhile study and would bring forth some very interesting findings.

I. AREA SELECTION

A survey was conducted prior to the research to gather information regarding the availability of material for the study of Mughal costumes. The survey was carried out in Delhi during the month of May - July, 2001. It became known to the investigator that very few costumes dating to the Mughal period had survived. There were a number of illustrated manuscripts and miniature paintings of the Mughal period through which costumes could be studied. Most of the illustrated manuscripts and original Mughal miniature paintings were preserved in collections of various museums located outside India. There were a number of published works of the illustrated manuscripts and miniature paintings present in the libraries of museums and institutions in Delhi. In addition, due to the significance of the paintings, access to research scholars might have not been permitted and it was not be practically possible to access the miniatures outside India. Therefore, the costumes of the Mughal Emperors were studied from libraries of museums and other institutions located in Delhi.

The western region of India, specifically Rajasthan, was selected for the study as it had close political, social and cultural associations with the Mughals. A number of places were visited in Rajasthan to select the area of study.

The places visited and the **outcome of each visit** is as follows-

a. The Government Central Museum (Albert Hall), Jaipur.
b. The Maharaja Sawai Man Singh (II) Museum, Jaipur.
c. The City Palace Museum, Udaipur.
d. The Umaid Bhavan Palace Museum, Jodhpur.
e. The Mehrangarh Fort Museum, Jodhpur.
f. The Jai Narayan Vyas University, Jodhpur.
g. The Government Museum, Jodhpur.
h. The Mandore Garden Museum, Jodhpur.
i. The Government Museum, Alwar.
j. The Raza Library, Rampur, Uttar Pradesh.

The **first visit** was made to Jaipur in October 2001. There was a rich collection of costumes and textiles preserved in the Maharaja Sawai Man Singh (II) Museum, Jaipur. In addition, research had been done on the costumes and textiles and the work had been published. Therefore, the material provided a rich body of reference for the study. The **second visit** was conducted in May 2002, which included visits to Jaipur, Udaipur and Jodhpur in the order. In the City Palace Museum, Udaipur, specimens of costumes or textiles were not preserved primarily because the erstwhile state of Mewar was engaged in incessant warfare with the Mughals that led to a deprivation in the preservation of the cultural heritage. However, there was a collection of portraits of the rulers of Udaipur in their traditional costumes and a costume study had been published based on these portraits.

In Jodhpur there was a rich collection of costumes dating from the 18th century onwards preserved in the Mehrangarh Fort and Museum, Jodhpur and prior research work had not been done on the costumes. Besides costumes, there was a rich collection of miniature paintings of the Marwar School depicting costumes and archival state records of the erstwhile Princely state, etc. Hence, it was concluded that a substantial body of material was available in consonance with the objectives of the study and a research based in Jodhpur would bring forth useful and relevant findings.

The **third and the last visit** before the commencement of the research work was conducted in September 2002 and this included visits to the Rampur (Uttar Pradesh) and Alwar (Rajasthan). At the Government Museum, Alwar, very few specimens of costumes were preserved, hence the material was not considered substantial for research. The museum at Rampur did not have specimens of costumes, though there were scant miniature paintings dating to the Mughal period.

Subsequently after analyzing the nature of data available from various sources, it was concluded that a research tracing the influence, if any, of the Mughals on Traditional Court Costumes of Jodhpur and the changes that took place thereafter, would be a worthwhile study.

II. SAMPLE SELECTION

a. Sampling Technique

For the purpose of the study, the purposive sampling technique was adopted for collecting information. The purposive sampling technique was also adopted for conducting interviews and for selecting the samples of miniature paintings of the Mughal School, Miniature Paintings of Marwar and Historic Costumes preserved at the Mehrangarh Fort Museum, Jodhpur. The Mughal miniature paintings and the miniature paintings of the Marwar School were divided into various categories, i.e., those depicting personal life, domestic life, historical episodes, hunting scenes, battle scenes and feasts, etc. Moreover, it was observed that there was a repetition in the costumes depicted in each of the categories of the Mughal Miniature paintings. Therefore, the miniatures were selected to incorporate various types of costumes.

To study the costumes preserved at the Mehrangarh Fort Museum the costumes were selected to incorporate style variations. A few costumes were repetitive in terms of the style, cut and surface ornamentation. Therefore, on subjectively analyzing the costumes, the specimens that had one or more distinctive features were selected.

b. Sample Size

It comprised of the following

(i) Study of Mughal Costumes through Miniature Paintings

- **Miniature Paintings of the Mughal Emperors in India** - Ten paintings each were selected for the analysis of the costumes of the Mughal emperors namely Babur, Humayun, Akbar, Jehangir, Shahjahan and Aurangzeb. This number would be sufficient to encompass various styles of costumes.

(ii) Study of Indian costumes prior to Mughals through pre-Mughal Miniature paintings of North Western India – Seven paintings were selected to analyze the costumes prevalent in the North Western regions of India prior to Mughal influence.

(iii) Study of costumes of the Rulers of Jodhpur through miniature paintings

- **Pre – Mughal miniature paintings of Marwar –** Five paintings were selected to study the costumes of Marwar prior to Mughal Influence.
- **Miniature Paintings of the Rulers of Jodhpur** - Five to eight paintings each were selected for the analysis of the costumes of the Rulers of Jodhpur:- Maharaja Udai Singh, Maharaja Sur Singh, Maharaja Gaj Singh, Maharaja Jaswant Singh and Maharaja Ajit Singh. The sample size of the miniature paintings of certain rulers of Jodhpur was less than ten as limited numbers of miniature paintings were available for study.

(iv) Resource Persons - The interview was conducted with 32 people consisting of Directors of Museums-9, Historians-8, Scholars (Professors)-6, Renowned Authors-4, Folk Singers-2, Tailor associated with the Royal family-1 and One Member related to the Royal Family and Curator

(v) Historic Costumes preserved at the Mehrangarh Fort Museum - For the study of these costumes a representative sample of ten stitched and draped (male, female) garments were analyzed. They consisted of the following garments: - *Jama, Peshwaz, Angrakha, Achkan, Jodhpur Breeches, Choli, Kurti, Lehanga* and *Odhani*.

III. TOOLS FOR DATA COLLECTION

Data was collected using the observation technique and interview method. The observation technique was used to collect primary data. The interview schedule was the most appropriate technique considering the descriptive and qualitative nature of the responses.

(i) **Interview Schedule** - The interview schedules were formulated covering the following aspects:

- Background and profile of the respondents.
- Knowledge of the history of traditional costumes of the Royal costumes of Jodhpur.
- Awareness of traditional Indian dress worn before the Mughal conquest.
- Costumes worn by men and women during the Mughal era, i.e., the upper and lower garments and also the headgear, footwear, jewellery and accessories with a special reference to the costumes worn during different seasons and festivals.
- Three aspects of costumes- what purpose did a costume fulfill, what sex did it belong to and how it was worn. This included a review of the structure of the costume and the features of the various parts of the costume, i.e., whether functional or decorative, etc.
- Influence of Mughals on Indian court styles and the resultant changes that took place in Court costumes specifically with reference to Jodhpur.

To collect information regarding the above-mentioned aspects three interview schedules were formulated with the followings: Curators and Directors of museums, Historians, Members related to the Royal family and a Tailor associated with the Royalty etc. (Refer to Appendix I, II & III). More information regarding the subject was collected through discussions with renowned authors related to the subject.

A pilot study was undertaken in Delhi in May-June 2003 and in Jodhpur in October 2003 to prejudge the feasibility of the tools for data collection. The tools were administered on a representative sample and necessary modifications were made in the structure of the interview schedules and specification sheets formulated for the purpose of data collection and final formats were prepared for the same.

(ii) **Observation Technique –** The Observation Technique was used to collect data of the:

- Costumes of the Mughal Emperors through the miniature paintings of the Mughal School
- Costumes of Marwar prior to the Mughals from Pre-Mughal miniature paintings of Marwar
- Costumes of the rulers of Jodhpur through Miniature Paintings of Marwar
- Indian Costumes of the pre-Mughal period through Miniature Paintings and
- Historic Costumes of the Mehrangarh Fort Museum, Jodhpur.

IV. DATA COLLECTION

a. Collection of Primary Data

Observation Technique – The Observation Technique was used to collect data on the followings:

(i) **Mughal Costumes** - A study was carried out in Delhi in May-August and October 2004. The costumes of the Mughals before the conquest of India (were studied from Early Mughal Paintings) and the costumes of each of the Mughal Emperors were studied from Mughal miniature paintings as very few costumes dating to the Mughal period have survived. **The Mughal miniature paintings were selected from the published works of the illustrated manuscripts of the Mughal period.** The Mughal miniature paintings are a live and vivid medium depicting the intrigues of the Mughal court life, details of wars and sieges, of artillery and cavalry, of social life and customs and costumes at court, of court etiquette, etc. **The paintings were selected based on their authenticity and significance of the costumes depicted.**

(ii) **Study of Indian costumes prior to Mughals through pre-Mughal Miniature paintings of North Western India –** As mentioned above, a study was carried out in Delhi in May-August and October 2004. The costumes prevalent in the North Western regions of India prior to the Mughals were studied from the Miniature paintings of North Western India of the Pre- Mughal period.

(iii) **Costumes of the Rulers of Jodhpur** - A field visit was conducted to Jodhpur and Bikaner in May-June 2005 to gather primary data regarding the type of Costumes and textiles worn prior to Mughal conquest, Royal Costumes during the Mughal period and the changes that took place thereafter. The costumes existing in Marwar prior to the Mughals and costumes of the rulers of Jodhpur associated with the Mughal emperors were studied from miniature paintings of Marwar. The costumes were studied from Marwar miniature paintings as very few costumes dating to the Mughal period had survived. **The paintings were selected based on their authenticity and significance of the costumes depicted.**

(iv) **Study of Costumes preserved in the Mehrangarh Fort Museum, Jodhpur** - To study the costumes preserved in the Mehrangarh Fort Museum, Jodhpur a field trip was carried out in Jodhpur in May-June and in the month of October 2003. Ten garments were studied. These include - *Jama, Peshwaz, Angarakha, Achkan, Jodhpur Breeches, Choli, Kurti, Ghaghra* and *Odhani*. The costumes were studied in depth for their construction techniques, fabrics, ornamentation, etc. Most of the costumes were supplemented with their photographs.

B. Collection of Secondary Data

(i) **Mughal Costumes** - Data regarding the historical background of costumes worn during the Mughal period, origin and history of the Mughals, Mughal Miniature painting, Costumes and textiles during the Mughal period, Mughal art and culture, etc. was collected from various published works on translations of the biographies and chronicles of the Mughal Emperors, travellers' accounts, literary evidences by visiting various libraries, institutions and organizations such as museums and galleries in Delhi.

Data was collected from the following institutions and organizations -

a. The National Museum, Janpath.
b. The Crafts Museum, Pragati Maidan.
c. The National Institute of Fashion Technology.
d. The Lalit Kala Academy, Delhi.
e. The Indira Gandhi National Centre of Arts, Delhi.
f. The Maharaja Sawai Man Singh (II) Museum, Jaipur.

(ii) **Costumes of the Rulers of Jodhpur** - Data regarding the historical background of costumes during the medieval period of Marwar, Marwar culture and art were collected from various published works and unpublished works, literary evidences and archives (bahi's) in Jodhpur and Rajasthan State Archives, Bikaner.

Data was collected from the following Institutions and Organizations

a. The Umaid Bhavan Palace Museum, Jodhpur.
b. The Mehrangarh Fort Museum, Jodhpur.
c. The Jai Narayan Vyas University, Jodhpur.
d. The Government Museum, Jodhpur.
e. The Mandore Garden Museum, Jodhpur.
f. The Rajasthani Shodh Sansthan, Jodhpur.
g. The Rajasthan Oriental Research Institute, Jodhpur.
h. The Rajasthan State Archives, Bikaner.
i. The Jodhpur State Archives-Mehrangarh Pustak Prakashan and Research Centre, Mehrangarh Fort, Jodhpur.

V. ANALYSIS OF DATA

The data collected from various sources was analyzed for its content, tabulated, discussed and summarized as per the objectives of the study. It was formulated into a comprehensive report, substantiated with photographs, garment patterns and sketches of costumes for an in-depth insight into the subject. A brief outlay of the analysis is as follows:

(i) **Study of Costumes of the Mughal Emperors and Costumes of the Rulers of Jodhpur through Mughal Miniature Paintings and Miniature Paintings of Marwar**

- Detailed work sheets were prepared for the analysis of the costumes. The costumes were categorized into male and female garments. Each costume was categorized into the inner wear, outer wear, over garment, draped garment, lower garment, headgear, footwear, jewellery and accessories.

- The observations as per the above mentioned format were written and recorded. The observations of the costumes of each of the emperor/ruler were summarized. The description of the costumes was supplemented with pencil drawings.
- The costumes of the royalty (men and women) were analyzed in detail and a brief mention was made to the costumes of people associated with the court, i.e., the noblemen, courtiers, musicians, dancers, guards and attendants, etc.

(ii) **Study of:**

- **Miniature Paintings of the Mughals before conquest of India**
- **Indian costumes prior to Mughals through pre-Mughal Miniature paintings of North Western India and**
- **Pre – Mughal miniature paintings of Marwar**

The costumes were categorized into male and female garments. Each costume was categorized into outer wear, draped garment, lower garment, headgear, footwear, jewellery and accessories. The observations as per the above mentioned format were written and summarized. The description of the costumes was supplemented with pencil drawings.

(iii) **Historic Costumes preserved in the Mehrangarh Museum, Jodhpur**

- The garments of men and women were categorized into upper, lower and draped garments. Detailed work sheets were prepared for the upper, lower and draped garments. After classifying, the garments were observed for their silhouettes, cuts, methods of construction and finishing etc.
- The garments selected were studied in depth for the construction, stitching, fabric and surface ornamentation etc. The observations as per above criteria were written and patterns were prepared manually on paper on $1/10^{th}$ scale.
- The patterns of the garments were subsequently digitized using the Tuka Cad software for pattern making to prepare a catalogue of the same.

Chapter 4
Results and Discussion

The observations of the results and discussions have been organized as mentioned below-

- Costumes of the Pre Mughal Period in the North Western Region of India with a special reference to the Costumes of the Pre Mughal Period of Marwar - The first part of the chapter of Results and Discussions consists of an analysis of the type of costumes existing in India and in Marwar, i.e. present day Jodhpur before the onset of the Mughals.
- Costumes of the Mughals - This consists of the analysis of the costumes of each of the Mughal Emperors: Babur (A.D. 1526-1530), Humayun (A.D. 1530-1539, 1555-1556), Akbar (A.D. 1556-1605), Jahangir (A.D. 1605-1628), Shahjahan (A.D. 1628-69) and Aurangzeb (A.D. 1658-1707).
- Costumes of the Rulers of Marwar - This includes the analysis of the costumes of rulers: Raja Udai Singh (A.D. 1583 – 95), Raja Sur Singh (A.D. 1595-1619), Raja Gaj Singh I (A.D. 1619-38), Maharaja Jaswant Singh I (A.D. 1638 – 78) and Maharaja Ajit Singh (A.D. 1707-24) of Jodhpur.
- The costumes each of the Mughal Emperors and Rulers of Jodhpur have been analyzed according the following classification of costumes: Inner Wear, Outer Wear, Over Garment, Waist band, Draped garment, Lower Garment, Turban, Footwear, Jewellery and Accessories. This is followed by a brief analysis of costumes of other members of the royalty; noblemen and courtiers; guards, attendants and dancers. This is followed by an analysis of the costumes of women of the royalty and the attendants, musicians and dancers, etc. The analysis has been supplemented with coloured plates of the miniature paintings and pencil sketches of the costumes.
- The coloured plates have been labeled according to the following classification wherever necessary to aid the reader in the identification of the costumes being described –
    - E - Mughal Emperor / Ruler of Jodhpur
    - R – Members of Royalty (Men / Women / Children)
    - N – Noblemen
    - G– Guard
    - A – Attendant (men & women)
    - M - Musician (men & women)
    - D - Dancer (men & women)

Costumes of the Pre Mughal Period in the North Western Region of India with Special Reference to Costumes of the Pre Mughal Period of Marwar

Part A

COSTUMES OF THE PRE MUGHAL PERIOD IN THE NORTH WESTERN REGION OF INDIA

The type of costumes prevalent in North-Western India prior to the Mughals can be observed from a group of manuscript paintings of the sixteenth century that are divided into two groups. These are the Early Rajput Paintings that were produced for the Hindu courts and the miniature paintings that flourished in the pre- Mughal courts of the Muslim Sultanates.

The indigenous style of Early Rajput Paintings has come to be known by the name of one of the earliest manuscripts of the group, the Chaurapanchasika (Fifty stanzas of secret love), a "systemization" of love that describes a poet's clandestine tryst with a princess on the eve of his execution. The Early Rajput style, later developed into the different regional styles of Rajasthan, Central India and the Pahari courts. The illustrated Hindu court literature includes the tenth chapter of the Bhagavata Purana, 1520-30 (Ancient stories of Lord Vishnu) dealing with the life of Krishna; the Gita Govinda, 1550-60 (Song of the cowherd God); and systemizations of human experience, such as Ragamalas (Garlands of musical modes), Chaurapanchasika, Rasamanjari (Essence of the experience of delight), and Rasikapriya (Garden of delights).

The styles of miniature painting that flourished in the pre-Mughal courts of the Muslim Sultanates are from Delhi, Gujarat, Bengal and the Deccan (fourteenth to fifteenth centuries) (Chakraverty, 1996). The manuscripts produced between c 1490- 1510 at Mandu in Malwa in Central India consist of the Nimatnama (A cook book of delicacies), Miftah al Fuzula (A Glossary of Rose Words) and Sadi's Bustan (The Orchard). They are done in the Turkman style of Shiraz and Heart. They were commissioned by Ghiyath- al-Khilji of Malwa (who ruled from 1469-1500) (Chakraverty, 1996). The Nimatnama, a recipe book prepared for the ruler of Mandu, has 50 illustrations depicting the preparation of various delicacies. These paintings are some of the earliest paintings from the Muslim courts of the Deccan and hence are early predecessors of numerous paintings of the Dakhini style from later periods. The Nimatnama is done in a refined idiom copied by Indian artists, who at times give away their indigenous training by including Indian ladies next to ladies in Persian costume, or other elements such as textile patterns in the Jain tradition, local architectural forms and an Indian mango tree (Ahluwalia, 2008).

ANALYSIS OF COSTUMES OF THE PRE-MUGHAL PERIOD IN INDIA THROUGH PAINTING

The paintings depict the costumes of men and women. The costume of men mainly consists of stitched garments such as a tunic of varying silhouettes and types of fastenings, girded at the waist; worn with a *paijama* and a turban or a cap. The other is the draped garment worn on the lower portion of the body. The costume of the women consists of the traditional Hindu costume consisting of a *choli, lehanga* and *odhani* and the Persian costume consists of a long gown and a turban worn on the head. The details of the costumes are as follows -

Costumes of Men – The costume has been categorized on the basis of a stitched or draped garment consisting of the upper, lower garments and turbans etc.

1. **Stitched Garments –** These consist of stitched garments worn by the male figures. These are of three types as mentioned below.
    - *Jama* - The costume consists of a short (knee length) tunic (similar to a *jama*) with a round hemmed skirt (Plate 1, Fig. 1a). It is fastened at the sides forming a 'V' shaped neckline. The sleeves of the tunic are either elbow length or full length. The tunic or *jama* is of an opaque or translucent fabric. The *patka* is calf length and is fastened at the centre front. The *paijama* tapers towards the ankles. The turban is small, conical with a raised cap at the centre. The jewellery consists of circular earings, necklaces and pompons behind the neck. A dagger (*khanjar*) is inserted at the right side under the waistband.
    - *Chakdar jama* - The costume consists of a tunic (similar to the *jama* referred to as a *chakdar jama* with four slits at the sides (Plates 2, 2a, 2b, 3 & 3a). The *jama* is shorter, above the knees (Plates 2 & 2b) or knee length (Plates 3 & 3a). The *jama* is tied at the front with tassels (Plate 2, Fig.2a) or at the left side (Plates 2a & 2b, Fig. 2b, c; Plates 3 & 3a, Fig. 3) with short, numerous ties visible till the waist. The sleeves of the *jama* are full length. The *jama* is made of a translucent fabric. The *patka* is fastened at the centre front with long loops of the *patka* formed before being knotted. The *patka* is patterned with small, singular, geometric motifs (Plates 3 & 3a). The *paijama* tapers towards the

ankles. The turban is small and simple and has a long *kulah* (cap) in the centre (Plates 2 & 2b) and is referred to as the *kulahdar* turban or *atpati* turban. The shoes (Plates 2 & 2b) are flat, without a back flap and have large upturned tips and are decorated with pompoms. The figure of Krishna (Plates 3 & 3a, Fig. 3) is elaborately bejeweled along with a crown on the head and pompoms. A dagger (*khanjar*) is inserted at the right side under the waistband (Plate 1) of the figure attired in a left fastening *jama*.

- Ankle length gowns - The costume consists of ankle length Persian gowns and turbans (Plate 4, Fig. 4. a, b). The gown has a 'V' shaped or round neckline that fits closely around the neck. The sleeves are short or full length and the gown is fastened at the waist with a belt. The gown of the attendant serving a dish is fastened with a waistband knotted at the centre front with a loop visible near the knot. A full sleeved under garment is visible under the short sleeved gown of the Sultan. The headgear of the Sultan consists of a conical cap or a small turban where as those of the attendants consists of large turbans with a cap in the centre *(kulahdar* turban). One of the attendants is shown wearing large circular earings.

2. **Draped Garment –** It consists of a narrow sash draped diagonally (Plate 3) across the chest on the right shoulder with one end falling at the back and the other at the front from over the left arm. In another miniature (Plate 1, Fig. 1b), the figure of Krishna is attired in a loin cloth or a short *dhoti* with a knot at the front waist and the ends falling at the front and the back. The figure of Krishna is profusely adorned with jewellery and a crown on the head.

Costumes of Women - The costume consists of stitched and draped garments. It is of two types which are as follows –

1. **Hindu Dress -** It consists of a short *choli, lehanga, phentia* and *odhani*. The *choli* is made of a transparent material (Plates 2 to 3, Fig. 5). The skirt is made of a plain fabric, patterned with small floral dots or of a chequered fabric. The *patka* or *phentia* seems to be tied around the waist and then knotted at the front. A short edge is visible at the waist and the longer end is allowed to hang till the ankles in a sharp point. The *phentia* is of a contrasting colour. The starched white, translucent *odhani* is edged to match the colour of the skirt (Plate 3a). The two women (Plate 4, Fig. 6)

are also attired in a *choli*, *lehanga* and *odhani*. One of the women wears a turban on the head (Fig. 6). This is a miniature of the Muslim Sultanates showing the women attired in Hindu costumes. The women are all gorgeously dressed and bejeweled along with pompoms on the wrist and upper arm.

2. **Ankle Length Gown -** One woman (Plate 4, Fig. c) is shown attired in a Persian style gown and turban on the head.

Summary – An analysis of the miniature paintings of the Western region of the pre-Mughal period indicates that the costume of men mainly consisted of a *jama* and a *paijama* worn with simple turbans. The *jama* is either round skirted or has four slits at the sides, i.e., a *chakdar jama*. The *jamas* are mainly fastened on the left side. The *jama* is made of a translucent fabric such as fine muslin or of an opaque fabric. The depiction of a transparent fabric indicates the use of fine fabrics such as muslin or gauze like fabrics which could be a mixture of cotton and silk. The draped garment consisted of a short *dhoti* draped around the lower torso.

The women's costume consists of the *choli, lehanga, phentia* and *odhani*. The skirt is made of a variety of fabrics such as plain, patterned with dots or chequered. The use of transparent fabrics was in vogue as can be seen in the fabric used for the *odhani*. In addition, the other type of costume worn by Muslim women consists of Persian gowns and turbans indicating a Persian influence on the costumes of the courts of the Muslim Sultanates.

The figures of both men and women are profusely adorned with jewellery such as crowns, ornaments on the forehead, necklaces, bangles, armbands, girdles around the waist and anklets etc. In addition they are wearing pompoms on the wrist, upper arm etc.

The clothing depicted in Plate 4 consists of Persian gowns and turbans for men and women. In addition the women are attired in the Hindu dress, i.e. a *choli,* skirt and *odhani*. This suggests an admixture of the influence of Persian culture and the indigenous Indian culture on the Muslim Sultanates of the Deccan.

Thus, it can be assumed, that as the miniature paintings of the pre-Mughal period were produced for the Hindu courts or for wealthy patrons, they were reflective of the costumes that may have been worn by persons of eminence, i.e. the royalty, nobility etc.

Part B
COSTUMES OF THE PRE MUGHAL PERIOD OF MARWAR

No painting from Marwar has yet come to light that predates the Mughal invasion of India in 1526, but the indigenous style of manuscript illustration current in the 17th century represents a tradition of painting that is free from Mughal influence. The first major landmark of Marwar Painting is known as the Pali Ragamala. The ragamala (garland of musical modes) is dated to V.S. 1680/AD 1623. This delightful series of 37 paintings has become a touchstone for the attribution of 17 century painting in Western Rajasthan. The ragmala has a colophon facing the 35th illustration giving the names of Sri Gopal Dasji and his son Bithal Das, the year V.S. 1680 (A.D. 1623), and naming the scribe/artist as Pandit Virji. The ruler Akbar had subdued the Rathores as early as 1564, and the patron of Pali ragmala, Bithal Das, who lived from 1582-1657, was thakur of Pali and is known to have been in Mughal service (Crill, 1996).

A Ragamala painting is an example of the correlation between the arts. It is in a Ragamala painting that music, poetry and painting come together to mesmerize the senses. 'Ragamala' literally means 'A Garland of Melodies'. It is the depiction of a *raga*, in the form of a painting. A *raga* is a combination of notes and frequencies, to form melodic movements. It is believed that these melodies are capable of producing a pleasant sensation, mood or an emotion in the listener. There are six principal *ragas*: Bhairava, Dipika, Sri, Malkaunsa, Megha and Hindola, and these are meant to be sung during the six seasons of the year. Apart from seasons the *ragas* are also related to different parts of the day. During the monsoon, for example, many of the Malhar group of *ragas* that are associated with the monsoon are performed. In the late medieval period, Indian musicologists personified ragas and converted them into verse. This poetry was often amorous, illustrating the love affair of a man and his maiden. This became the source of the Ragamala painting. Under the patronage of the aristocracy, Ragamala artists explored, in great depth, the relationship that governs sound and sentiment. And they translated their understanding of the nuances of music and poetry, into an art form defined by color and mood: the vibrant Ragamala painting. All known surviving examples of this art were painted in the 16th- 19th centuries in Rajasthan in Central India, in the Deccan, in the Ganga Jamuna plains, or in the Pahari region (Kumar, 1973).

ANALYSIS OF COSTUMES OF THE PRE-MUGHAL PERIOD IN MARWAR THROUGH PAINTING

The types of costumes prevalent in Marwar prior to the Mughals were analyzed from Ragamala paintings of the sixteenth century produced in Marwar for the Hindu patrons. The paintings depict the costume of males and females. The costume of males mainly consists of a knee length tunic with a side fastening, girded at the waist with a waistband; a skirt with a round hem or slits at the sides, visible as uneven projections from the side of the skirt; a *paijama* and a small angular turban. The costume of the females consists of the traditional Hindu costume consisting of a *choli*, *lehanga* and *odhani*. The details of the costumes are as follows -

Costumes of Men – It consists of a knee length tunic with a round skirt (Plates 1 & 2, Fig. 2) or with two slits (known as a *chakdar jama*) at the sides (Plates 3 & 4, Fig 1), a knee length *patka* fastened at the centre, a *paijama* and a small, angular turban. The *jama* is fastened at the right side. The *jama* is made of a plain, opaque or transparent fabric of a fine cloth such as muslin. The *patka* is patterned with horizontal stripes and is knee length. The *paijama* is also made of a plain, opaque fabric. The turban (Plates 1, 2 & 3, Fig. 1, 2) is small, lobular with a small flat lobe at the front, a narrow transverse band in the centre and a high, larger conical lobe sloping upwards and outwards. The turban though similar, seems to be more complex than the turbans observed in the miniatures of the Chaurapanchasika of the pre- Mughal period.

The illustration (Plate 2) shows the male figure barefooted, however the figure (Plate 1) riding a horse is seen wearing flat shoes covering the whole foot. The male accessories include a bow and a quiver of arrows, a dagger (*jamdhar*) and a curved sword.

Costumes of Women – It consists of the traditional Hindu Dress – a *choli, lehanga* and *odhani*. The women (Plates 3 & 4, Fig. 3c) are shown attired in a *choli*, a calf length *lehanga* and a hip length *phentia* without an *odhani*. The ladies (Plates 5 & 6) are attired in *choli, lehanga* and transparent *odhani's*. The *odhani's* (Plates 5 & 6) are transparent and seem to be made of a soft, fine cotton material. The *phentia* of the women (Plates 5 & 6, Fig. 3a, 4c) is elaborate. It is ankle length, neatly folded into

pleats and tucked in at the waist and fanning out at the bottom. The *phentia* of the woman (Plate 2) is calf length, broadens from the waist to the hem. The *lehangas* are made of plain, striped or patterned material with stylized floral or geometric motifs.

Accessories and Jewellery of Women – A female attendant (Plate 6, Fig 4a) is holding a fly whisk. A lady seated under a tree (Plate 5) is holding a flower (Fig. 3a). One of the attendants (Plate 5) is holding a mirror for her mistress (Fig 4c) and the other has a bird perched on the right hand and seems to be feeding the birds. A woman seated seems to be adorning herself with jewellery and is looking into a mirror. The ladies in all miniatures are heavily adorned with jewellery and floral pompoms. The jewellery includes those worn on the head, forehead, nose, earings, necklaces, armlets, bracelets and bangles, finger rings, waist belts, anklets and anklets.

Summary - The costume of the males and females mainly consist of stitched garments. The women's costume consists of the traditional Hindu costume which ranges from the simple (Plate 3) *choli*, skirt without an *odhani* to the decorative (Plates 5 & 6) consisting of a *choli*, patterned *lehangas* with stylized *phentia's* and transparent *odhani's*.

The upper garment of the men is quite simple. It consists of a tunic with a fitted bodice fastened at the right or the left side and secured at the waist with a simple *patka*, an a-line skirt which is knee length with a round hem or slits at the sides. The turban is small and simple in style. The costume could be similar to the description of the *kurta* - like garments made of fine cotton material, with fastenings at the right or the left side, seen in the paintings from the Sultanate period, whether of the Indo-Persian style or those that are associated with western India, principally Jaina paintings of Laur Chanda in the Prince of Wales Museum of Bombay. These costumes may also be similar to the description of Alberuni (the great mathematician and scholar, who came to India during the 11th century with the early invaders) of the *kurtakas* worn by Indians which have lappets with 'slashes' both on the right and the left sides. Further, this costume (a *kurta* with a round skirt or with slits on both sides with fastenings on the right or the left side of the chest) is also observed in the miniatures of the Chaurapanchasika, the Bhagwata Purana and the Gita Govinda of the 16th century, as analyzed in the previous section.

Thus, the male costume consists mainly of stitched tunics worn with a *paijama* and small turbans. The dress of women consists of the traditional Hindu Dress – *a choli, lehanga, phentia* and *odhani*. Thus, it can be said that the costume of the pre-Mughal period of Marwar mainly consisted of stitched and draped garments for men and women. They are similar to the other Pre-Mughal miniature paintings of India in accordance with the review of literature of the period prior to Mughal Influence.

Costumes of Emperor Babur

COSTUMES OF EMPEROR BABUR (1526 – 1530 A.D)

There are no works of art that are attributed to the Mughal Emperor Babur as patron, although there are references to the kind of costumes worn in his memoirs, the 'Baburnama'. His memoirs were originally written in Turki, they were transcribed into Persian by Khan Khanan Abdul Rahim in 1589 and illustrated on the instructions of the Emperor Akbar during his reign. Therefore, the miniature paintings depicting the costumes of Emperor Babur were illustrated during the lifetime of Emperor Akbar. However, the paintings depict the costumes worn by the Emperor Babur and are based on the perception or imagination of costumes by Mughal artists and their patron, i.e. the Emperor Akbar of a time period already elapsed and are the sole source of illustrated information of the costumes during Babur's reign. Therefore, there is a possibility that there would have been an influence of Akbar's period on paintings illustrated during that time and this would also manifest in the dresses that were worn in the paintings.

The paintings of Babur are sourced from illustrated Baburnama of the National Museum, New Delhi. Folio 116 of the Baburnama bears a valuable note, declaring that the paintings on it were completed in the forty- second regnal year, which is equivalent to1598. In addition, the National Museum, Baburnama belonged to the royal library of Akbar. Further, the Baburnama was illustrated between 1595 and 1605.

In the memoirs of Babur, the account of his years in India, Babur mentions a number of Turkish or Mongol garments by name. There are references to a *nimcha*, resembling a short tunic or undergarment, a *jama* (a full sleeved upper garment for men) and a *yaktahi jama*, one without lining, *charqab*, a gold embroidered garment, a *postin* or coat lined with a sheep-skin, a *jiba* or *surtout*, a *chafan* or long coat and a *tahband*, a girdle or belt. Caps of various kinds are also described, reminiscent of the tribes of the region that they came from. There are thus caps called the *quaraquiziburk, qalpaq* and so on (Goswamy, 1993).

They put on many types of turbans and caps. The dress of the Mongols was, more or less, uniform in all parts of the country. The distinction between inhabitants of one locality and another was made by their headdress or the cap. It is no wonder to find the

people of Central Asia during Babur's age wearing a variety of headgear. The descendants of Timur wore a little three folded turban wound around the head, with a heron's plume stuck on it to distinguish the monarch from other ranks. Sultan Husayan of Khurasan donned it on ceremonial occassions.

They also placed over their heads the *bark*, a black sheep skin cap, which was typically Mongol in fashion. The girdle used by Babur and Humayun was composed of a long cloth, wrapped round the waist above the hips. Its ends were usually tucked up in it.

The following is a reference to the costumes of Women given by Humayun's sister Gulbadan *Begam*, from a published work on her memoirs of Humayun known as the Humayunama which was written by her on an order given by her nephew, the Emperor Akbar. The subject of the text as described by the author is the description of the clothing of the Muslim women of Babur's harem during their stay in India and the clothing of Hindu girls as seen by the royal ladies. Highborn or lowborn, Muslim women were covered from head to foot; they wore a long chemise with tight sleeves and over it another, but looser; indeed, sometimes, the royal ladies had four layers of clothes, open at the neck and hemline to show one below the other. The girls wore caps, often with tassels but for married women there was a high cone headdress, ending in a plume of feathers and from it hung a veil that was brought round the neck and fastened with perhaps, a string of pearls. When they went out they covered themselves with long veils, fore-runners of the *burqas* or, as Gulbadan calls them, "head to foot dresses, 'though in the Kabul days the veils did not cover the face (Godden, 1980).

ANALYSIS OF COSTUMES DURING BABUR'S REIGN (1526 – 1530 A.D)

MEN'S COSTUME

Costumes of the Emperor Babur - The miniatures of the Baburnama show Babur wearing different styles of costumes. The costume depicts an inner garment worn under the upper garment. The costume essentially consists of a long, knee or ankle length tunic (known as *jama*, *peshwaz* or *farji*) and a corresponding overcoat worn with a *kulahdar* turban. A lower garment is not depicted in most of the miniatures, though there is mention of a loose fitted, lower garment such as a trouser or a *shalwar* in the review of literature (Ansari, 1974; Blochmann, 1977). The people of Central Asia are said to have invented the trousers because they were useful for men and women having a nomadic lifestyle who spent a lot of time riding (Asimov and Bosworth, 1998). The footwear consists of knee length boots or ankle length heeled shoes. The costume is characteristic of the region of Central Asia, the ankle length costume being suited to the cold climate of that region and the knee length tunics probably worn during the summer season. The costumes are made of the exquisitely crafted textiles of Central Asia aptly suited to a monarch, consisting of tunics made of silk, wool, velvet and gold brocade, embellished with gold embroidery; coats made of wool and silk lined with animal skins or fur; the caps of the turbans made of felt, velvet or leather. In addition, the subject matter of most of the miniature paintings describes events from the memoir of Babur of the Central Asian region. The details of the costumes of the Emperor as depicted in miniature paintings are as follows:

1. **Inner Wear –** An inner garment is infrequently depicted in the miniatures, although there is a reference to an under garment known as a *nimcha* or *nima* in the review of literature (Kumar, 1999). Of all the miniatures consulted, the inner garment is illustrated only in one miniature, and only a part of the garment is visible at the neckline and the sleeves (Plate 2). Since only a part of the garment is visible, it is difficult to define the precise shape of the garment. However, on observing the shape of the outer wear and over garments, the inner garment can be said to be a short tunic worn closely fitted to the body, probably with full or half sleeves.

2. **Outer Wear –** It consists of the following garments

    - *Jama –* The emperor is depicted wearing an ankle length *jama* (Plate 1). The *jama* is a full sleeved outer wear for men. It has a tight fitted bodice, with its waist seam high, of knee length or longer and flared in the skirt. It has a cross over bodice and is fastened at the right or the left side (Goswamy, 1993). The *jama* of the emperor is fastened at the right side with a waistband (Figs. 1a & 3a). The neckline is finished with a shaped neckband forming a 'V' shaped at the neck.
    - *Peshwaz* **–** The emperor is depicted wearing a knee or ankle length (Plates 2-5 & 7) tunic fastening at the centre known as a *peshwaz*. The *peshwaz,* literally meaning 'open in front' was of the same pattern as the *jama*, with the difference that it was fastened in the front, in the middle of the chest. It was either fastened with finely carved gold buttons or with buttons worked round with braids. It was knee or ankle length (Ansari, 1974). The garment forms a short 'V' shape neckline and is slightly raised. It has a short, raised (Plate 2, Fig. 2a) or turned back collar at the neckline (Plate 4). There are numerous buttons at the front from the neck to the waist (Plates 2, 3 & 5). They are black in colour (Plate 2). In addition to these, large circular fasteners (probably buttons), six in number (three on either side of the front) are seen close to the placket, near the centre front at the centre front. They seem to be decorative rather than being functional in nature (Plate 2, Fig. 2a).

3. **Over Garment –** It consists of the following mentioned below.

    - *Farji –* A short sleeved, knee length coat, probably a *farji* is worn over a full sleeved under garment (Plate 6). The *farji* was a long cloak quilted with a seer of cotton and was tied at the waist with a waistband. It was tight fitting over the chest, with a full skirt, opening upto the waist only and with bottom or several fastenings between the neck and the waist (Verma, 1968). The neckline has a 'V' shape and is slightly raised. The tunic has a centre front opening upto the waist. The fasteners consist of numerous (seven), small buttons, probably of gold as they are golden in colour or they are small, black coloured (Plate 6, Fig. 2b). The neckline of the *farji* is finished with a turned back collar similar to a rever / shawl collar (Plate 6). The lapels of the *farji* (Plate 6) seem to be of gold cloth as they are golden in colour.

- *Qaba* - A short-sleeved, ankle length, plain or ornamented *overcoat*, open at the centre and worn over the ankle length tunic is probably the *qaba* (Plates 1, 3 & 5). According to the Ain-i-Akbari "the *qaba* was generally called *jama-i-pumbadar* and was a wadded coat." The Persian *qaba* was also a quilted winter garment generally worn over the main dress and has been associated with priesthood. It was loose fitting, full length and open in the front and had no buttons, but had a binding all along the front up to the waist. (Verma, 1978). The *qaba* has a stand collar of black colour at the neckline (Plates 3 & 5, Fig. 1b) at the back. A number (6-7) of small circular buttons and loops can be seen on either side of the edges of the overcoat near the neck opening (Plates 3 & 5, Fig. 1b). In addition to these, large circular fasteners (probably buttons), six in number (three on either side of the front) are seen close to the placket, near the centre front (Plates 3 & 5, Fig. 3b). They seem to be decorative rather than functional in nature. The sleeve of the overcoat (Plates 1 & 3) has a widthwise slit near the elbow (Fig. 1a). The hand is usually taken through the opening of the sleeve near the elbow while the other part of the sleeve which is long left to hang loosely on the side of the garment. This could be done indoors, and in the outdoor the arm would be taken through the complete sleeve to provide warmth.

The upper garments and the over garment such as the *jama* and the *qaba* seem to be made of a moderately thick fabric suited to the colder climate of Central Asia. Some of the garments have a soft drape suggesting a heavy fabric. According to the review of literature the garments of the people of Central Asia were made of material such as silk, wool, felt and leather, sheepskin and fur. The costumes of the royalty were made of the finest textiles of Central Asia such as the most exquisite silk brocades including ***kim-khab* (*kamka*), *atlas* and *taffeta*** that were brought from **China** as early as the fifteenth century and from **Merv, brocaded** (gold-threaded half-silk) *mulham* cloth, from Samarkand, brocade, silver cloth (*sımgın*) ; plush silk velvets such as ***kermezi* velvet** from Samarkand; fine woollen cloth and garments and leather from Chach, and finest of furs **of sables, grey squirrels, ermines** from Samarkand and **Khwarazm**; from Bukhara, Samarkand various kinds of silk cloth the tunics being lined with silk floss and fur to provide warmth. The garments that were used in winter were quilted with cotton or lined with fur or silk

floss on the necklines and front openings of coats, etc. The *jama* and the overcoat (*qaba*) are either of a plain solid colour (Plate 5) or patterned with gold brocaded motifs (Plates 1 & 3). The *qaba* is decorated with gold brocaded geometric motifs (Plates 1 & 3). The fabric of the *jama* is (Plate 7) plain except at the back where part of the tunic extends behind. At the hemline there is a broad gold brocaded border.

4. **Waistband –** The waistband is essentially is a piece of cloth folded to form a narrow band and wrapped around the waist to fasten the tunic. It is knotted at the centre and the two ends are either allowed to hang at the front or tucked in the waistband. It is also referred to as the *patka*. The *patka* depicted in the miniatures is either single or double. It varies in length from hip length to knee length. In certain miniatures (Plates 4, 5, 6 & 7) the *patka* is single and is probably fastened from a belt at the waist, the ends of which reach upto the knees. The single *patka* is made of a heavily brocaded fabric (Plate 7). The double *patka* is made of two fabrics, one is plain white and the other is gold brocaded (Plate 1). The double *patka* (Plate 2) is made of red coloured plain fabric and the other *patka* is white. A dagger (*jamdhar,* with a straight blade) and curved sword fastened under the waistband is inserted at the left side of the waist.
5. **Draped Garment –** In one miniature, a shawl, double sided, of a different colour on either side is draped across the shoulders (Plate 7). In another miniature (Plate 4) Babur on horseback is depicted with a shawl made of translucent material draped across the shoulders.
6. **Lower Garment –** A lower garment is not depicted in most of the miniatures, though there is mention of a loose fitted, lower garment such as a trouser or a *shalwar* in the review of literature (Ansari, 1974). In some of the miniatures the Emperor is attired in an ankle length tunic and is seated with his legs folded, hence the lower garment is not visible. In other miniatures the Emperor is wearing a knee length tunic as an upper garment with knee length boots; hence the lower garment is again not visible. However, in one miniature the Emperor is riding a horse and is wearing a knee length tunic with knee length boots. Above the knee length boots, a small part of a garment is visible, which probably is a trouser tucked in the boots.

Therefore, it may be possible that instead of a trouser only a knee length boot may have been worn underneath the ankle length tunic. One of the reasons could be that, as the clothing was layered, consisting of least two tunics, an upper and an over garment, consequently a lower garment may have not been required. Further, as these garments were made of heavier and thicker fabrics such as wool, leather or felt being lined with fur, silk floss etc they were suited to provide warmth and a the need for a trouser may not have been warranted.

7. **Headgear –** The turbans of Babur are Persian in style, indicating a Persian influence on the costumes. They are large, (Fig. 4), voluminous and wound around a *Kulah* or cap referred to as a *Kulahdhar* turban. The turban cloth is either plain, sometimes patterned with checks or stripes or usually made of a brocaded cloth. The turban is at times also decorated with a band or ribbon (lace-like) made of gold cloth. The turban (Plate 4, Fig. 4a) is decorated with heron's plume feathers in the centre or a plume of white egret feathers (Plate 3, Fig. 4b) at the side (Untracht, 1997).
8. **Footwear –** It consists of heeled, knee length boots and slip on, heeled shoes worn with boots (Plates 2, 4 & 6, Fig. 5). High boots (red in colour) or firm stockings (Plate 4) are worn with black coloured heeled shoes. The boots seem to be made of felt, leather or velvet.
9. **Jewellery –** The Emperor is generally not seen wearing jewellery, except for a thumb ring worn on the right thumb and another ring worn on the little finger (Plates 1, 4, 5 & 6). The thumb ring seems to be customarily worn by the Emperor.
10. **Accessories –** The accessories include daggers- a *khanjar* (Plate 7) and a *jamdhar* (Plates 2 & 6), a curved sword (Plate 6), archers rings *(zihgir or shast)* hanging from the waistband (Plate 7), a glove and a hawk (Plate 2).

Costumes of other Members of the Royalty – The costume is essentially similar to the emperor. The details are as follows:-

The person (Plate 7) seated close to Babur is his companion Kukultash. He is wearing a long (ankle length) *jama*. A short sleeved coat or *qaba* is worn over the *jama*. There are fringes or loops on both edges of the front till the waist, probably to fasten the overcoat at the front. The turban is medium sized and decorated with a brocaded band of cloth.

In another miniature (Plate 3) the costume of person, Badi u'z-zaman Mirza seated in front of Babur is also similar to the Emperor's costume consisting of an ankle length *peshwaz* and an ankle length *qaba*, with short sleeves, a collar at the back and a turban.

Costumes of Noblemen/ Royal Retainers/ Guards/ Attendants - can be classified into the following types-

i. They consist of a knee or ankle length, long-sleeved *jama* (Plates 1, 3, 6 & 7, Fig. 6a) with a waistband, trousers (*shalwar*) and turban (Fig 9). The ends of the knee length *jama* are sometimes tucked in the waistband to aid in movement (Fig. 7b). A knee length, short sleeved coat is sometimes worn over the *jama* (Plate 5 - the person standing in black boots near the camels at the top of the painting).
ii. A short sleeved, knee length *farji* with a front opening to the waist, fastened from the neck to the waist and secured at the waist by a waistband. A full-sleeved, longer length shirt is worn under the tunic (Plate 6 – horseman or guard on the extreme right & Plate 1- person standing behind Khusrau Shah in an orange coat).
iii. Costume of a horse rider (Plates 1 & 7, Fig. 7a) - It consists of a distinct coat (i.e. a **tail coat**), short-sleeved ending at the hips in the front, with a long tail upto the knees at the back. A long sleeved, under shirt is worn under the coat with a conical cap. A part of another fabric is visible under the shirt of the horsemen indicating an inner garment worn underneath the upper garment (Plate 1).

The **turban cloth** of the Noblemen is either of a plain fabric or patterned with checks. Sometimes the plain fabric is decorated with a ribbon of gold cloth. The turban cloth of guards and attendants are (Figs. 8 & 9) plain, of light and dark colours. Sometimes they are patterned in checks or stripes. The **footwear** consists of high boots worn while riding and outdoors. In addition, flat shoes of varying types are worn by guards and attendants.

WOMEN'S COSTUME

Women of the royalty are seen rarely depicted in the miniatures. This is probably because they were strictly bound by the religious tenants of Islam and the purdah system which forbade them to make a public appearance or be seen by outsiders. The

only occasions on which they are seen are at marriage festivities or at birth celebrations. The women mostly depicted in miniatures consist of attendants, dancers and musicians etc. Therefore, not much information can be gleaned from miniatures about the costumes of the women of the royalty. The information that is available is from the review and the rare miniatures in which they are depicted.

Costumes of Women of the Royalty – The women of the royalty are depicted in three miniatures (Plates 7, 8 & 9) of the period of Babur. The woman seated in front of Babur (Plate 7, Fig. 10b) is his sister Khanzada Begam attended by maid-servants. In the other two miniatures (Plates 8 & 9) Babur is surrounded by various women of the Harem. The royal women or Begams are depicted wearing a long dress which is possibly of Turkish–Mongolian lineage. It consists of an ankle length gown or tunic, full sleeved with a round neckline that tightly fits the base of the neck. The tunic is probably loose fitted and the sleeves taper gradually to fit tightly around the wrist. The dress seems to have a front opening. The gown is probably made of a moderately thick, soft textured fabric such as wool. A shawl (double – sided, with a different colour on each side) is draped across the shoulders. The lower garment is not illustrated as the figure is shown seated with legs folded. However, there is mention of a trouser or a *paijama* worn by women in the review of literature.

The **Headgear** consists of a conical hat, sloping backwards and tapering towards the tip. A short scarf or a piece of cloth reaching upto the shoulder is attached at the back. The cap is probably made of a stiff material such as felt, leather or animal skin, etc. Jewelled necklaces seem to be worn around the neck but are not clearly discernible. There are large, black pompoms tied around the wrist.

Costumes of Female Attendants – There are three maids standing in attendance to Babur and his sister Khanzada *Begam* (Plate 7, Fig 11). A maid is holding a *surahi* placed in a tray and the other maid is attending to Khanzada *Begam*. There are four others standing near the periphery of the tent. Their costume consists of the following-

i. *Peshwaz –* It consists of a knee length, long sleeved, round skirted tunic with a high round or long ‘V’ shaped neckline, a centre front opening, a bodice fitted to the waist, i.e., probably a *peshwaz*. A *patka* can be seen under the *peshwaz*, over the

inner garment or over the fastening of the *paijama* or trousers. It seems to be tied at the waist. The lower part of its ends, hanging down to the ankles between the legs can be seen (Plate 7, Fig. 11 a, b - A maid holding a *surahi*). The lower garment consists of a trouser, plain or patterned, worn underneath the upper garment. A narrow width of cloth formed into a band is draped across the shoulders. The cap consists of a conical headdress which gradually tapers towards the top. A veil made of a transparent fabric is attached at the back of the cap which extends upto the shoulders and covers the nape of the neck. A narrow band of cloth seems to extend vertically from the base of the cap at the back.

ii. Variation of a *Peshwaz* **-** The maid attending to Khanzada *Begam* (on the left of the painting) is wearing a variation of the *peshwaz* which is a knee length tunic with triangular slits or chaks (similar to a *chakdar jama*) at the sides of the hem of the tunic (Plate 7, Fig. 11c). The lower garment consists of a flared, ankle length skirt and the footwear consists of flat shoes covering the foot at the front and without a back flap. The headgear is as described in (i) above.

Costumes of Emperor Humayun

COSTUMES OF EMPEROR HUMAYUN (1530 – 1539, 1555 - 1556 A.D)

The costumes in this section have been studied from a group of Early Mughal miniature paintings of the sixteenth century. They are attributed to Persian artists employed by Humayun at his Mughal court at Kabul, during his exile from India (he was driven out from India in 1540 by Sher Shah) from 1549 – 55 and subsequent return to India in 1555. The other miniatures from the illustrated manuscript of the *Akbarnama* (chronicle of the reign of Emperor Akbar) showing Humayun have also been used as source material. The *Akbarnama* was illustrated during the reign of Emperor Akbar and was completed around A.D 1600. Though, the miniature paintings were illustrated during the lifetime of Emperor Akbar, yet they depict the costumes that were worn by the Emperor Humayun. Therefore, there is a possibility of some influence of the Akbar's period on the costumes of Humayun.

In Humayun's period, in terms of the accounts of his reign, there are references to garments like *qaba*, *pirahan, jilucha, jiba, kasaba* etc. These references suggest a strong link with their homeland (Goswamy, 1993). Humayun is said to have invented the *Taj-i-izzat*, a headdress composed of a cap (*kulah*) and a wrapping– cloth (*asabah*). The cap had an opening in front, thus forming a figure 'V'. As it had two divisions, each of these when folded upwards, produced the same figure. Thus 77 was formed (in the Arab Alphabet 77 is written as VV), which was equal to the word "zz" in numerical value. This may mean the crown of honour, but also the crown of 77, for the numerical value of the letter i is 70 and of the letter Z is seven. Humayun named it *Taj-i-izzat*. The *Khasah Taj* – was usually dyed in a single colour, while those of the courtiers were dyed in two, each division in a different colour. It was bestowed as a mark of special favour upon the intimates of the Emperor (Ansari, 1974).

There is a reference to women's costume in a published work given by Humayun's sister Gulbadan Begum in her memoirs of Humayun known as the Humayunama which was written by her on an order given by her nephew, the Emperor Akbar. The occasion

is a feast for Humayun's brother Hindal's marriage given by the mother of the bride, Khanzada Begum (Babur's sister). The author mentions a list of presents given to the bride which are as follows: "such as had not been seen". The gifts included 'nine jackets with garniture of jewelled balls (or buttons), one of ruby, one of cornelian, one of emerald, one of turquoise, one of cat's eye. Necklaces nine, earrings of rubies, others of pearls", etc among other gifts. There is also a mention of the headgear of women. It states that married women always wore the high coif with its muslin veil and ornaments of pearls and feathers (Godden, 1980).

ANALYSIS OF COSTUMES DURING HUMAYUN'S REIGN (1530 – 1539, 1555 - 1556 A.D)

MEN'S COSTUME

Costumes of the Emperor Humayun - The Emperor is depicted wearing a costume similar to that of Babur. It consists of an inner garment or *nimcha*, an ankle length tunic or a *jama* fastened at the right side or a *peshwaz* fastened at the centre. An overcoat or *qaba* is worn over the tunic. The headgear consists of a hat with a cloth draped around it known as the *Taj-i-izzat*. A lower garment is not depicted in most of the miniatures, though there is mention of a loose fitted, lower garment such as a trouser or a *shalwar* in the review of literature (Ansari, 1974). The costume is characteristic of the region of Central Asia which consisted of layered clothing including a number of garments worn one on top of the other. The garments consisted of long tunics or gowns and full sleeved overcoats, worn with trousers and voluminous turbans or caps worn on the head and shoes or boots worn on the foot. As indicated in the review of literature the clothing would be made of the exquisitely crafted textiles and fabrics of Central Asia such as cloths of gold and silver brocade, silk and velvets, the finest wool and fur embellished with gold embroidery and fabrics lined with silk floss and fur; hats made of felt, leather and animal skins etc.

The details of the costume are as follows-

1. **Inner Wear** - An inner garment or vest probably referred to as the *nimcha* or *nima* is seen in two of the miniatures (Plates 3 & 5). An inner garment is infrequently depicted in the miniatures because most of the miniatures are either court scenes where the Emperor is attired in a court costume or the others are public appearances of the Emperor where the Emperor would present himself dressed appropriately. In few miniatures the inner garment is visible at the wrist or at the neckline of the upper garment (Plate 5). In the other miniature (Plate 3) long, fitted sleeves of the inner garment tapering towards the forearm are visible under the sleeves of the upper garment.

2. **Outer Wear –** It consists of a *jama* as observed from the miniatures (Plates 2, 3, 4, 5 & 6) or a *peshwaz* (Plate 1a). The *jama* (Fig. 1a, 3- a, b) is fastened on the right side. The *peshwaz* is fastened at the centre front with six, large circular golden buttons up to the waist (Plate 1a, Fig. 2a). The *jama* and *peshwaz* are ankle length, flaring from the waist downwards. It has a fitted bodice, full length sleeves tapering towards the forearm in folds. The tunic could be made of a silk or satin lined with fur, wool or velvet as these fabrics were used extensively at the courts of Central Asia.
3. **Over Garment** - The **over garment** consists of an ankle length, loose fitted, short or full sleeved coat, open throughout the front (Plate 4), raised at the back and lined with fur (Fig. 1b, 2, 3). The over garment is probably the *qaba.* The sleeve of the *qaba* (Plates 1, 2, 3, 5 & 6, Fig. 2b, 3b) has a widthwise slit near the elbow. The hand is usually taken through the opening of the sleeve near the elbow while the other part of the sleeve which is long left to hang loosely on the side of the garment. This could be worn indoors, and in the outdoor the arm would be taken through the complete sleeve to provide warmth. The Emperor holds the edge (Plates 1 & 3) of the sleeve by his hands. This gesture is probably customary with court formality as it is seen in the miniatures where the emperor is seated in a formal surrounding. Another variation in costume is where the Emperor is seen attired in a layered outfit. This costume consists of (Plate 3, Fig. 3a) two overcoats. The first overcoat is a *jama* and has three fourth sleeves and is green in colour. The second overcoat is probably the *qaba* and has short sleeves and is purple in colour.

The *qaba* (Plate 3) has a raised collar and on close observation, an upper flap near the neck of the coat is open. The opening at the front reveals two layers of lining (Plate 3), a lining and an interlining. The *qaba* could be made of a woolen material and could be lined on the underside with fur. The over garment is either made of a plain fabric (Plates 4 & 5) or a fabric patterned with floral motifs which seem to be brocaded or gold embroidered (Plate 3). The over garment (Plate 3) is probably made of velvet or brocaded with silver, lined with black fur and finished with a white fabric that could be silk to provide warmth.

It is evident from the review of literature that exquisite and opulent fabrics of silk and golden and silver yarn, fine cotton fabrics, wool, velvet, fur, tunics lined with silk floss

and fur were used extensively by the royalty and the nobility of the Central Asian region from the ninth century onwards. The **oldest piece of silk** from this region dating back to the Islamic era, now to be found in the Louvre in Paris, belongs to the Samanid period and was woven ***c.* 985** for a ruler in Khurasan. There were specialized centres which excelled in the production of specific type of textiles: For example, brocades and *kermezi* velvet from Samarkand; brocades and cotton from Nishapur**;** gold-threaded *mulham* cloth of Merv**;** silk cloth, carpets and rugs from Bukhara**;** from Dizak, high-grade wool and woolen clothing; cotton from Nishapur and Chach, etc.

The Mongolian civilization was exposed to cotton and silk clothing as early as the beginning of the 13th century as they invaded India and China in the 1200s AD. Before this their clothing was essentially made of wool felt, fur, and leather and of some vegetable fibres such as flax, linen and hemp. The **rich people** wore clothes made of **silk** and **wool** and expensive **furs** brought from various foreign countries. They lined their tunics with **silk floss**, which is extremely soft, light and warm. The Mongol court had their silk textiles embellished with gold decorations in **exotic floral and animal patterns.** An example, of a **mid-13th century** textile known of the Mongol period with **winged lions and griffins** known as the **cloth of gold,** has the motifs and background both woven of gold thread, and the outlines of the designs are delineated by a silk foundation woven of one color (Asimov and Bosworth, 1998).

The above mentioned references to textiles reveal the excellence achieved in the skills regarding the production of textiles and clothing at the courts of the Central Asian region. Therefore the costumes worn by Humayun would have been made of the rich and opulent textiles mentioned above. This is confirmed from the paintings analyzed in this section which reflect the magnificence and grandeur of the rich heritage of Central Asia.

4. **Waistband –** The tunic is fastened at the waist either by a waist band, consisting of a narrow band of cloth, (Plate 4), knotted at the centre front and the two ends falling just a little below the waist. Or an ornamented, jewelled, belt made probably of leather and a short, plain *patka* is fastened from it at the centre front (Plates 3 & 6). The *patka* could either be gold brocaded or made of a blend of wool and silk.

5. **Lower Garment –** Though some of the review of literature mentions a *paijama* or trouser worn underneath the upper garment, but a *paijama* is not visible in the miniatures of the Emperor (Ansari, 1974). The Emperor is usually seated in most of the miniatures with his legs folded. In one miniature, though the legs are visible in the standing portrait of Humayun but, knee length boots are worn and a trouser is probably not worn underneath. It might also be possible that a *paijama* was not worn ankle length tunics as it may not have been required under the thick upper garments and over coats made of wool, silk and lined with another fabric.
6. **Headgear** - It consists of a pointed hat and a cloth wrapped around it (Plates 1 to 6). The hat is referred to as '*Taj-i-izzat'* and was said to be invented by Humayun (Fig 4). The cloth wrapped around the hat is known as *asabah*. The hat is either of a single colour (Plates 1, 2, 3 & 6) or of two colours, i.e. the base and the tip are of a different colour (Plates 4 & 5). The hat of a single colour was referred to as the *Khasa-Taj* and was meant for the Emperor and for members of Humayun's close associates. The hats could be made of felt, leather and velvet or a brocaded fabric in gold. The cloth wrapped around the hat, is either of a plain white cloth (Plates 5 & 6) or of a pattern with checks (Plate 3). In other miniatures (Plates 1 & 2) it consists of a golden fabric patterned with motifs, i.e., it could be brocaded with motifs worked in coloured silk yarn. The turban is ornamented with elaborate bird feathers; black egret plumes (Plates 1, 3, 4 & 6, Fig. 2a) and white ostrich feathers (Plates 1, 2 & 5) (Parodi and Wannell, 2011).
7. **Footwear-** As seen in one miniature, they consist of knee length, pointed, heeled boots probably made of leather (Plate 4, Fig. 12).
8. **Jewellery –** The Emperor is generally not seen wearing jewellery. However, in one miniature (Plate 2) one can faintly identify a thumb ring worn on the right hand.
9. **Accessories –** The Emperor is shown holding a hawk on one hand, the hand is covered with a glove (Plate 3), and probably holding a turban ornament (Plate 6) in the other.

Costumes of the other Members of the Royalty

Costumes of Humayun's Brother Hindal – His costume in general is similar to that of Humayun. He is identified as the man who holds up a boy's portrait to Humayun

(Plate 1a, Fig 5a). His upper garment is a *jama* fastened at the waist with a narrow band or belt. A narrow strip of cloth is tucked at the left side under the waistband and the two ends allowed to hang freely. The tunic (Plate 1a, Fig. 5a) is probably made of a peach coloured patterned fabric, probably a woven, woolen fabric. The overlapping front neckline is edged with a black border patterned with bright floral motifs. The border fabric could be a woven woolen fabric of velvet embroidered with silk thread. The headgear of Hindal (Plate 1a) is wine coloured and could be made of velvet and it is ornamented with a white plume of feathers similar to Humayun.

Costumes of the Noblemen – They are shown attired in basically two types of costumes.

1. **Outer Wear –** It consists of a knee length or ankle length *jama* (Plate 1, Fig. 5b; Plate 2, Fig. 8 – noblemen on the right side of the emperor; Plate 6, Fig 7a) or *peshwaz* (Plates 2 & 7, Fig. 9 - noblemen on the left side of the emperor; Plate 5 – white bearded noble sitting in front of the emperor). The upper garment of the white bearded gentleman seated in front of Humayun consists of horizontal loops or ties which are seen on both sides of the front at the chest (Plate 5 – an old nobleman in a white beard seated in front of the Emperor). The trousers taper to the ankles in folds. A shawl is loosely (in open width) draped over the shoulders.
2. **Over Garment –** It consists of a short or long sleeved front opening over-coat probably the *qaba* (Plates 2, 5 & 7) (For details refer to costumes of Babur). The neckline is either of a round shape (Plate 2, Fig. 9 - the tunics of the two hajjis on the right of the painting) or a short 'V' shape. Plate 5- the black bearded noblemen seated in front of Humayun). The tunic of the black bearded noblemen (Plate 5- the black bearded noblemen seated in front of Humayun) has a short, raised collar at the neck. The sleeve of the over coat (Plate 2, Fig. 8 & Plate 7) has a widthwise slit near the elbow. The hand is usually taken through the opening of the sleeve near the elbow while the other part of the sleeve which is long left to hang loosely on the side of the garment. This is similar to the one observed in the costume of the Emperor. The fabric of the overcoat could be wool or felt which would provide warmth to the wearer. The fabrics of the overcoat of all the noblemen (Plates 2 & 5)

near the neckline reveal a dark lining indicating that the fabric is lined probably with fur, intended to provide warmth.

3. **Headgear -** It consists of a mixture of turbans and caps. The details are as follows:
   - **Type I –** It consists of a headgear similar to the Emperor Humayun, a hat with an upturned rim around which a narrow band of fabric (Plates 1, 5 & 7, Fig. 7c) is wrapped. Sometimes, the headgear is not adorned with a wrapping cloth (Plates 1a & 5, Fig. 7b – the nobleman standing on the extreme left). The headgear is sometimes adorned with a plume of feathers such as an ostrich or an egret or a group of black feathers (Plate 1a, Fig. 11) (Untracht, 1997; Parodi and Wannell, 2011). The caps of the noblemen could be made of felt, leather, sheepskin or lambskin and lined at the bottom with felt or fur.
   - **Type II –** It consists of a *kulahdar* turban (Plate 2, Figs. 5, 10). The turban is of moderate size, round or oval in shape. In some miniatures one end of the turban fans out in the centre like a fringe. Other turbans are large, round with no end projecting out of the turban. Some of the turbans are decorated with a band of cloth, probably patterned (brocaded) wound around the turban, of a different colour from the turban. Two noblemen (Plate 6 – Noblemen standing at the centre of the miniature with their back facing) are shown wearing large turbans, (probably Persian or of the Ottoman Turks) which are flat at the top and oval in shape. One turban is wound round a *kulah* and the other is wound round a cap with a pointed rod projecting in the centre of the turban (Plate 6, Fig 10). Sometimes the turban is adorned with a plume of bird feathers (Plate 1, Fig 5a, b). The turban of the noblemen attired in an orange tunic is ornamented with black egret bird feathers similar to Humayun's and white ostrich feathers (Plate 1a, Fig 5b).
   - **Type III –** It consists of small conical caps such as those worn by the two hajjis (Plate 2, Fig. 9) seated to the right of the Emperor. These caps could be made of felt, sheepskin or lambskin and lined at the bottom with felt or fur.

The **footwear**-consists of high heeled boots or flat shoes (Plate 6, Fig. 12).

Costumes of Guards and Attendants - The costumes are of the following types.

i. It consists of a *jama*, over which a calf length *farji* is fastened at the centre. The *farji* has short sleeves and a centre fastening till the waist. The *farji* has a V-shaped neckline with a short collar at the neckline (Plate 5, Fig 7b – attendants standing on all sides of the Emperor; Plate 1a, the person seated near a horse). The *farji* is fastened at the waist, with a waist band, the two ends of the waist band reach up to the knees. A dagger (*khanjar*) is fastened under the waist band. Knee length, heeled boots are worm under the *farji* and a lower garment is probably not worn. The headgear is similar to Humayun. One guard holding the *sayaban* (Plate 5, Fig.11) has one end of the over coat tucked under the waistband revealing the upper garment and the light coloured lining of the over-garment (Plate 5).

ii. The royal attendants holding the fly whisk (Plate 2), the *sayaban* (Plate 5) and the guards etc are shown wearing either a knee length *jama* or *peshwaz* fastened with a waistband and trousers and small or moderately sized turbans with a shawl draped over one of the shoulders. The guard standing in front of the Emperor (Plate 3, Fig 7c) is attired in a knee length *peshwaz* and a short sleeved overcoat or *qaba* open throughout the front. A dagger and a small pouch are fastened from the waistband. The shoes are flat heeled with the upper covering the whole foot.

iii. Costume of a Horse Rider – The horse-rider is attired in the different tail coat, with an inner garment, calf length trousers and a hat decorated with feathers (Plate 6). This costume is similar to the costume of the horse rider seen in the miniatures of the Emperor Babur.

   The headgear of the guards and attendants is similar to that of the noblemen above (Fig. 13).

iv. Costume of Children **–** The miniature depicts three small boys standing behind trees (Plate 1c), watched over by two women. The three children (boys – one of them would be Prince Akbar) are attired in a costume similar to the adults consisting of calf length *farji* worn over a *jama* with full sleeves, girded at the waist with a headgear similar to that of Humayun. The lower garment is not visible as knee length boots are worn under the upper garment.

WOMEN'S COSTUME

The miniature shows a group of women (Plate 1b) who are supposedly sisters and consorts of Humayun closely guarded by eunuchs. The costume is characteristic of Persian/ Turkish costumes. These are mentioned below-

Costumes of Women of the Royalty – The costume essentially consists of loose**,** knee length or ankle length gowns, with a veil on the head fastened with a band (Plate 1b). The ankle length gown is similar to the men's tunics and is probably the *peshwaz*. The knee length tunic is full sleeved and probably similar to a *farji* and worn over an ankle length gown. In addition to the gowns, there is a short sleeved ankle length overcoat similar to the *qaba* of men worn by the woman at the extreme left of the painting. The overcoat or *qaba* is open throughout the length and is ornamented with probably brocade work at the shoulders.

Costumes of Emperor Akbar

COSTUMES OF EMPEROR AKBAR (1556 - 1605 A.D)

The miniature paintings of Akbar have been sourced from a published work on the illustrated manuscript of the Akbarnama of the Victoria and Albert Museum, London. The miniatures from the Victoria and Albert Museum, Akbarnama were made while Abu'L Fazl was actually composing his chronicle. The illustrations of the Akbarnama form the last group of miniatures painted at Akbar's court and were completed around 1600 (Verma, 1978).

The dresses which Akbar inherited from Babur and Humayun, were the *jama*, the *peshwaz*, the *farji*, *ulbagchah* and *shalwar* (Ansari, 1974). Akbar brought into fashion many other garments, and adapted them to his own requirements, changing the style of dress completely. He fashioned and designed his own garments.

Under him the *takauchiya* became very fashionable, in summer and in winter, because it could be stitched out of silk, gold or with woolen material. The *takauchiya* was a typical, Indian garment, notifying the first change from Central Asian to Indian conditions and also indicating that the Mughals were becoming more Indianized in the true sense of the word. In his age the *takauchiya* took the place of the *jama*, which seems to have fallen into disuse. He had his silk garments embroidered in gold. Akbar had a marked preference for woolen material, with the result that he adopted fine-shawls as the fabric for his dresses. He introduced a new fashion of wearing shawls by wearing it in double folds. The wearing of the shawl (double-sided) has been termed by many scholars as *doshala,* i.e. a double faced shawl consisting of two fabrics attached at the underside with the fabric having two right sides and no wrong side. The other garment in which he clad himself during summer was the *qaba*, it was mostly made out of fine cotton material. It continued to be in favour as a summer wear upto to the end of the period under review (Ansari, 1974).

Monserrate writes about the dress of Akbar: "His Majesty's wore clothes of silk beautifully embroidered in gold. His Majesty's cloak came down to his hose and his boots cover his ankles completely and he wears pearls and gold jewellery". Akbar,

whose aesthetic sense was highly developed, employed skilled tailors to improve the style of the costumes in his wardrobe (Ansari, 1974).

"Contrary to the custom of his race, he (Akbar) wore not a hat but a turban in which he gathered his hair." As he did not cut his hair he needed something in which he could gather them. He adopted a sort of turban, small and light, that held tight around his head (Ansari, 1974). According to Thevenot, the French traveller, Akbar adorned his body with gold ornaments, pearls and jewellery. He stuck into his turban, "for auspicious augury", a ruby of one colour weighing 9 *tanks* 5 *surkhs*. It was valued at one lakh fifty thousand rupees. It was presented to Akbar by Hamida Banu Begam when she first saw Jahangir's face after his birth. For many years it was worn by Akbar and Jahangir in their respective *sarpechs* (Ansari, 1974).

According to Monserrate, the Mughal Emperor carried little arms on his person. Most of his arms were kept in the *qur khonah*. Whenever he rode or sat in audience, the sons of the *amirs*, the *mansabdars* and the *ahadis* carried the *qur* in their hands or upon their shoulders. Nevertheless, he carried some sort of arm upon his person. He had a preference for carrying the European sword and the Indian dagger (*khapwah*) with him. The Mughal Emperors in general carried on their person either a *khapwah* stuck on the right or the left side of the *patka* or swords which served as sticks (Ansari, 1974).

ANALYSIS OF COSTUMES DURING AKBAR'S REIGN (1556 - 1605 A.D)

MEN'S COSTUME

Costumes of the Emperor Akbar – The costume mainly consists of a knee length *jama* or its variant, the *peshwaz* or the *angrakha* fastened to the right side (with short ties) or at the centre respectively. The skirt of the *jama* has a round hem or slits on both sides, visible at the ends of the skirt as uneven projections from the hem of the fabric. The *jama* is girded at the waist with a waistband, worn with a small, short turban without a cap and a *churidar paijama*. It is made of lighter fabrics, some of them being translucent or transparent. This costume is significantly different from the loose gowns and tunics and voluminous turbans or an elaborate headgear of Babur and Humayun that were made of heavier and bulky fabrics such as wool and fur. This was the first significant change in the costumes of the Mughals. The costume was suited to the much warmer temperate climate of India. It also indicated an adoption of the styles of costumes prevalent in India. Further, according to the review of literature many significant changes in costumes were introduced by the Emperor Akbar. The Emperor Akbar was a visionary and a philosopher. He was liberal and his policies reflected the open mindedness and tolerance of the Emperor towards his subjects. It also reflected the belief and philosophy of the Emperor, of integrating his own race with that of the people of the conquered land and unifying the two races into a composite whole.

The review of literature of the period of Akbar provides a vast and exhaustive account of the most exquisite fabrics produced of the finest workmanship and unparalleled quality at the imperial workshops established and patronized by the Emperor Akbar. It also mentions the import of other fine fabrics in India from regions best known for their production.

The details of the costumes of the Emperor as depicted in miniature paintings are as follows:

1. **Inner Wear –** The costumes as observed do not depict an inner garment or *nimcha* in most of the miniatures even though it is mentioned in the review of literature (Kumar, 1999). However, in one of the miniatures (Plate 1) a very narrow band is

visible above the 'V' shape neckline of the *jama*. It is difficult to say with certainty that it is an inner garment.

2. **Outer Wear –** it can be classified into two categories
   - *Jama* - The Emperor Akbar is shown wearing knee length *jama's* fastened under the right armpit with full length sleeves tapering to the forearm in folds (Plates 1, 2, 3 & 4, Fig 1a). It is fastened on the right side (Fig.1a). The skirt has a round hem.
   - *Chakdar jama* - The miniatures (Plates 5a & 6, Fig. 1b, 3b) depict a variant of the *jama* as having two pointed ends, or two slits at the side of the skirt. This is referred to as by many authors as the *'Chakdar jama'*. It is a long sleeved tunic, but in the style of the early Mughal period, with four long points on the hem (Leach, 1986).

The ties of the *jama* are not seen in most of the garments of the Emperor. However, on careful observation, very small ties that are translucent are seen on the right side in one miniature (Plate 7). Further, similar ties are seen more frequently in the upper garment and over garments of the courtiers of Akbar. In addition, ties are not seen in the miniatures of the ancestors of Akbar, namely Babur and Humayun indicating that the upper garments may have been fastened at the waist with a waistband. However, ties are clearly seen in the miniatures of Pre Mughal India of the North Western Region. This indicates that the tunics in India during the Pre Mughal Period were fastened with ties and the fastening of the *jama* with small ties by the Mughals may have been initiated by Emperor Akbar probably due to an Indian influence.

The tunic with slits is distinctly different and is not seen in the earlier miniatures of Babur and Humayun. This indicates that the tunic was not a native costume of the Mughals. Moreover, an analysis of the miniature paintings of the Pre-Mughal period (mid sixteenth century- the Chaurapanchasika, the Bhagwata Purana and the Gita Govinda) in India shows the male figures attired in this type of dress (Plates 2- 3a). Therefore, it can be said that this kind of a tunic may have been prevalent in India in the mid sixteenth century prior to the onset the Mughals. In addition, it is during the time of Akbar that in some Mughal paintings the *jama* with slits is seen for the first time. Therefore, it is possible that Akbar may have introduced this style of *jama* at his court.

Another possibility is that it may have found its way into the imperial court and later given imperial sanction or may have been adopted or permitted to be worn at the Mughal court by Emperor Akbar.

In addition, the costume of Akbar when he was a Prince can be observed from a miniature, (Plate 8) which consists of a *jama* fastened to the right side and tucked inside the riding trousers at the waist. A jewelled belt is fastened at the waist and the trousers are tucked in knee length riding boots. The headgear is of the style of Humayun (since Akbar was a Prince, he wore costumes similar to his father Humayun) consisting of a hat ornamented with a feather and a band of cloth draped around the hat. However, the costumes of Akbar changed significantly after he became the Emperor as has been observed in this section.

- *Angrakha* – This garment differs from the usual style of the *jama*. The lapel of the *angrakha* at the front forms a 'V' shape upto the waist and has a column of numerous horizontal flaps or loops on both sides (Plates 9, 10 & 12). The neckline of the garment is of a round shape. There is an inner flap between the loops that form a 'V' shaped opening at the front. This garment is similar in structure to the *angrakha* which is a garment of Indian origin. The *angrakha* is a long, full sleeved outer wear for men. It is closely related to the *jama*, but possibly of native Indian origin. Generally open at the chest and tied at the front, with an inner flap or *parda* covering the chest. It is full skirted and of varying lengths (Goswamy, 1993). This indicates that a garment similar to an *angrakha* might have been worn by the Emperor Akbar.

The Emperor Akbar was a great patron of the textile arts. Under his patronage skilled master craftsmen gathered from various countries and along with Indian craftsmen produced masterpieces of workmanship. The references to the fabrics used in the making of costumes found in the literature of the Akbar period are very extensive and indicate the use of the most finely woven, rich fabrics of all varieties such as- cotton and silk muslins; silk brocades, brocaded velvets and plain velvets; wool, cotton-silk blends, silk-wool blends and gold and silver embroidered fabrics, etc. This opulence is

however, not illustrated in the miniature paintings of Akbar, but inferences based on references in literature have been drawn and are mentioned below.

In one miniature, the costume including the turban is made entirely of gold brocade (Plate 3). There are references to many types of gold brocades in the list of *Ain-i-Akb***ari** by **Abul Fazl** (Blochmann, 1977). In the list of gold material of the imperial wardrobe the brocaded silken fabrics were mainly bought from Gujarat, Europe, Central Asia and some fabrics were brought from China.

The gold brocades bought from Gujarat were:

i. *Tas* (brocade) - In the manufacture of the fabric known as *tas*, the gold or silver wire used is beaten to form the warp to a woof of thin silk or cotton thread (Birdwood, 1971). In another reference it is mentioned as a special kind of a *makhmal* (velvet) fabric which has zardozi work on it. In the list of fabrics of the Ain-i- Akbari, Gujarat is mentioned as the main place for manufacture of such a fabric. The brocades bought from Gujarat were the: *daraibaf* (brocaded silk with a striped or wavy pattern), *shirwani* and *kurtawar* (patterned or striped with gold), etc.
ii. Those bought from Europe were: *mashajjar* (a kind of silk with leaves and branches woven on it), *deba silk* (coloured silk brocade) and *khara* (brocade with moiré antique).
iii. *Khazz* was mostly made in Khuristan (Persia). The term was used for a heavily brocaded as well as plush velvet made of silk and wool.
iv. In addition the *Ain-i-Akbari* also mentions certain material made of gold and silk threads to which the Emperor himself paid attention, these were *zardozi,*[1] *kalabatun, kashida, qalghai* and *bandhun, chhint, alcha, purzdar*, etc among other type of fabrics.

In two miniatures (Plates 1 & 4), the drape of the *jama* suggests a soft fabric probably silk or velvet etc. According to the list of plain silk and plain velvet fabrics in the *Ain-i-*

[1] Zardozi, Kalabatun, (Forbes, Kalabattun), Kashida, Qalghai are material with gold and silk threads; Bandhnun, are material dyed differently in different parts of the piece, Chhint in our chintz, which is derived from Chhint. Purzdar are all kinds of material the outside of which is plush like.

*Akb*ari**,** they were brought from places in Central Asia, Europe and Lahore and Gujarat in India. These fabrics include:

i. *Qatifa-yi i Purabi,* was a velvet from Gujarat; *taja – baf, dara – i – baf* are also velvets from Gujarat; *mutabbaq* (from Khallukh), *kamkhab* from Kabul and Persia; *tassar* is now chiefly made is Berhampore and Patna. Other fabrics are *sihrang* (meaning changing silk); *qutni* (is material made of silk and wool).
ii. *Tafta, anbari, darai*, from Europe. *Tafta* is properly woven, hence called as *taffeta*. This is a type of velvet or silken fabric in which the colour of the warp and weft yarns is different from each other so that the fabric showed a reflection of each colour. Sometimes, the fabric was constructed of a single type of yarns showed a double shade (known popularly today as shot material or *dhoop-chaun*. For this, the silk was blended in a special manner to form the yarns.
iii. Other fabrics are *sitipuri, qababand, tat bandpuri, lah, misri, sar, plain kurtawar satin, and kapurnur* formerly called *kapurdhur, alcha* (a striped silk fabric) and *tafsila*.

In another miniature (Plate 2) the *jama* is made of fine translucent material. There are numerous folds (Plates 5a, 6 & 12) in the fabric of the *jama*, i.e. the bodice, skirt and sleeve. The fabric is opaque and indicates that the fabric of the *jama* is crinkled and formed into folds or pleats using a fine fabric such as muslin.

The use of a fine translucent material indicates that fabrics suited to the Indian climate i.e. fine muslins, etc. began to be adopted by the Mughals as they started to associate India as their homeland and began assimilating much that was part of Indian culture. These fabrics could be the fine muslins or mixed fabrics of cotton and silk or cotton with silver or gold threads, etc. The list of cotton materials of the imperial wardrobe indicates the use of the following fabrics:

i. *Khasa* - The word "*khasa*" means special for royal purpose and was used as a suffix to anything royal in medieval India. Therefore, *khasa malmal* must have been a superior quality of muslin. According to Ain-i-Akbari[2] this is the most expensive

2 Abul Fazl, op. cit., p. 100.

cotton material and probably for that reason Abul Fazl gives it the first place in his list of cotton fabrics. Both coloured and white *khasa* were made (Singh, 1979).

ii. *Malmal* - This is a fine cotton cloth, used even today for *saris* and *kurtas.*

iii. *Tansukh* -This fabric is similar to *malmal,* but very fine and expensive and is used for the *sari* and *odhani*. In the Ain-i-Akbari this fabric is mentioned in the list of cotton fabrics (Singh, 1979).

iv. *Bafta* - It was expensive cotton material, woven in Gujarat mainly at Broach and Navasari near Surat. It was one of the main items of 17th century textile trade and therefore the British East India Company's records are full of references to it. The Ain-i-Akbari lists it with cotton material. Gujarati Varnaka literature calls it "Bhaduchi Basta" and the Chakatta Vamsha Prakash refers it as "Bafta Bhaduchi". Sabha Shringar also mentions Bafta (Singh, 1979).

v. *Mahmudi* - according to Dr. Moti Chandra it was the finest variety of muslin of Bengal origin, probably named after one of its rulers Jadu alias Muhammad Shah (1414-1431).

vi. *Panchtoliya* - This is a very fine, light weight and transparent cotton cloth. There is no extant example of it, but a couplet of Bihari Lal, the court poet of Mirza Raja Jai Singh (1622-67) of Amer helps us to solve this problem. He says that *panchtolya* was such a fine white fabric that when the *nayika* wears it, her body looks like the lamp's light behind a water screen (Singh, 1979).

vii. Other fabrics are*: chautar, siri saf, gangajal, bhiraun, sahan, jhona, atan, asawali, jhola, salu* and *doriva*.

3. Waistband – A waistband is fastened at the waist of the *jama* (Plates 1 & 2). The waistband is also known as the *patka*. The *patka* in certain miniatures is single (Plates 1, 2, 7 & 11). In other miniatures there are two *patkas*, one plain and the other elaborately patterned and of a rich material such as brocade (Plates 3, 9 & 10). In other paintings the *jama* is fastened by a jewelled waist belt and a *patka* is fastened from it with the ends falling in front at the centre front (Plates 4, 5a & 6). The references to the fabrics used in the imperial wardrobe in the Ain-i-Akbari mention that mixed fabrics of silk and wool were used for making *fotas* (lion bands) presumably meaning waistbands.

Regarding the appearance of a double *patka* in the miniatures of Akbar, a single *patka* is observed in the miniatures of the ancestors of Akbar, namely Babur and Humayun. Similarly, a single *patka* is seen in the miniatures of the Pre Mughal period in India, i.e., of the Chaurapanchasika group (Plates 2 to 3). However, a piece of cloth similar to a double *patka* with three ends hanging in the front after being knotted at the centre front is seen in the miniatures of the Pre Mughal Period of Marwar. Further, the first Ruler of Jodhpur contemporary to Akbar, namely Raja Udai Singh is seen wearing a double *patka.* Therefore, it can be said that the double *patka* was probably adopted at the Mughal court by Akbar from the costume of the Rajput Rulers, specifically Rulers of Jodhpur.

4. **Draped Garment –** A shawl (Plate 12) made of a white, translucent material is draped on the shoulders. The fabric is patterned with motifs in the main field (probably geometric) and a narrow widthwise border at the edges. The semi-translucent texture indicates that the material is not woollen and it may not be a shawl. It could probably be a stole.

The Ain-i-Akbari mentions the use of the *Tus shawl* which is unrivalled for its lightness, warmth and softness. It also mentions that people generally wear it without altering its natural colours. However, the Emperor had it dyed. It also mentions that earlier the shawl was folded up in four folds. Nowadays they are worn without folds, and merely thrown over the shoulder. It also mentions that the Emperor has commenced to wear them double, which looks very well. This is termed as the *doshala,* i.e. a double faced shawl consisting of two fabrics attached at the underside with the fabric having two right sides and no wrong side. The review further mentions that the Emperor had a marked preference for woollen material including the shawl, so much so that he commenced the construction of full dresses from the material of shawls. This is however, not corroborated on observation of the costumes of the Emperor Akbar.

Another noteworthy draped garment worn by the Emperor in one miniature consists of a *dhoti,* as is apparent from its appearance (Plate 11). The *dhoti* calf length, is probably made of a striped, woven material and is secured at the waist by a saffron *patka*. The Emperor is not wearing an upper garment, however a transparent (sheer) piece of cloth is draped diagonally over one shoulder. This clearly is a Hindu attire and indicates the

influence of the Hindu's on the costumes of the Emperor Akbar. It also indicates that when not in the court the Emperor may have worn a *dhoti* owing to the comfort and ease of wear associated with the garment.

5. **Lower Garment –** The trousers or *churidar paijama* are seen clearly for the first time in the miniatures of Akbar. The *paijama* tapers towards the ankles in folds (Plates 1, 2, 3 & 4). It (Plates 6 & 12) is made of opaque fabrics probably satin or plain silk.
6. **Headgear -** The turban is small, flat at the top and gradually slopes backwards (Fig 2). In one miniature, the turban slopes backwards and forms a larger lobe at the back (Plate 3). The turbans worn by Akbar were referred to as the '*atpati*' turban i.e. meaning that which is made of eight *pattis* or loops (Shiveshwarkar, 1967). The turbans are bedecked with jewelled strings, usually of pearl and decorated with a turban ornament of jewelled flowers (Plate 5a) or a plume of black heron's feathers (Plates 2, 4 & 6). The references to the fabrics used in the imperial wardrobe in the Ain-i-Akbari mention that mixed fabrics of silk and wool were used for *chiras* (turbans). Another brocaded fabric known as *dupatta* was also used for making turbans. The word *dupatta* and *chiras* is mentioned in the list of gold material of the Ain-i-Akbari indicating that mixed fabrics of silk and gold or wool and gold were used for making turbans.

An analysis of the turban of Akbar shows that, firstly the headgear of the ancestors of Akbar, namely Babur and Humayun were very different, large and voluminous and suited to the colder climate of Central Asia. The turbans, observed of the paintings of the Chaurapanchasika of the Pre Mughal Period in India are small and similar to that of Akbar. Also, the turban of Raja Udai Singh of Jodhpur, the contemporary to Akbar, is small and similar to one of the turbans seen in the Chaurapanchasika. This indicates that the turbans prevalent in the North Western region of India and that of the Rajputs, i.e. Udai Singh of Jodhpur were small and flat. Therefore, it is quite probable that Akbar may have adopted the small Rajput turban as his headgear.

7. **Footwear –** The footwear of Akbar is different from the knee length boots and heeled shoes seen in the miniatures of Babur and Humayun. They consist of flat shoes or *juti's* or *mojris* of various types and (Plates 3, 8 & 11, Fig.10) are probably made of leather or velvet and embellished with silk or gold embroidery.

8. **Jewellery –** The jewellery worn by the Emperor is basically quite simple as compared to his descendants. It is quite different from that of Babur and Humayun who are not seen wearing ornaments. The Emperor is shown wearing a couple of necklaces, finger rings made of precious, stones, like pearls, emeralds, rubies etc. The Emperor holds a rosary (Plate 2) in his right hand. The turban (Plate 1) is decorated with a jewelled floral ornament.
9. **Accessories –** The dagger is usually shown fastened from the waist belt by a jewelled chain. The daggers shown are of two types. These are the *jamdhar* (Plate 2) and the *khanjar* (Plate 1) referred to as the quillion dagger. In one miniature, (Plate 9) Akbar is shown holding a matchlock or handgun called as '*narnal*' by Akbar as one person could carry it. In the miniature (Plate 2) there are two archer's rings hanging on the left side of the Emperor's waistband.

Motifs/Textile Designs observed on the Costumes – A combination of geometric and floral designs can be observed on costumes, and largely patkas. The geometric designs consist of a combination of lines, arrows, dots, diamond shaped lozenges. The floral designs consist of floral motifs that are depicted in a stylized form rather than being natural. At times they are connected by scrolls, leaves etc. to form a continuous pattern used to form elaborate borders on the edges of patkas. Designs on the Emperor's dress are observed in Plate 3 and the patterned patkas can be observed in Plates 2, 4, 6 & 12. Elaborate floral designs can be seen on the costumes of the noblemen and attendants in some of the miniatures (Plates 4a, 5a & 6). The depiction of these motifs is however stylized. In contrast to the costumes, elaborate floral designs with the depiction of motifs being natural and the motifs being interconnected with curvilinear scrolls and trellises are seen in the draperies, such as carpets (floor coverings) and panels of tents,

etc. The designs mentioned above could be woven, printed or embroidered as these techniques were known during that period.

Costumes of Noblemen – A common feature in the attire of the noblemen is that most of them are depicted wearing *jama's* or *chakdar jamas's* which are knee length (Plates 1, 4 & 5, Fig. 3a, b), with fitted bodices, long length sleeves, fastened at the waist with patterned sashes. A distinguishing feature is the manner of fastening the *jama*. According to the review, Akbar introduced a feature by which a Hindu and Muslim courtier could be identified at sight. He is said to have instructed the tying of the *jama* of the Muslims at the right and the Hindu's at the left. This feature can be observed in the miniatures where the fastening for the Hindu noblemen is at the left and that of the Muslim noblemen is at the right. For e.g. Raja Surjan Hada (Plate 5a) prostrating before the Emperor is depicted wearing a *jama*, fastened under the left armpit. The ties are numerous and are short in length and are upto the waist. A similar feature is seen in the costume of the noble behind the Raja attired in a pale green *jama* with yellow coloured ties being visible at the left side. These noblemen could be identified as Hindu by the side at which the ties are fastened.

In the miniature (Plate 1), the courtier with its back is identified as Rajput by the earrings is Raja Bhagwan Das. Diagonally behind him, is Raja Todar Mal attired in a green *jama* fastened under his left armpit as for Hindu's. The courtier standing in front can be identified as Muslim from the fastenings of the *jama* under the right armpit, a couple of fastenings are visible near the waist.

The courtier standing behind Raja Surjan Hada is attired in a yellow coloured *jama* (Plate 5a). Over this is worn a red-coloured *qaba* (Fig. 6b) or overcoat patterned with floral motifs. In addition, another noticeable feature is that there are two slits on either side of hem of the skirt of the overcoat (Plate 5). These slits in an overcoat are seen only in this miniature of Akbar's period.

A courtier standing behind the astrologer Chand (Plate 4a) is attired in a fur-trimmed overcoat, open throughout the front, probably the *gadar* (Fig.6 a). A striking feature

in these miniatures is the use of a transparent, fine textured fabric (fine muslin) showing that sheer fabrics started being used and were much favoured at the court of Akbar.

The nobleman seated on a horse behind Akbar is attired in a *jama* (Plate 3), fastened under the right armpit, a waistband, tapering trousers, a patterned piece of cloth folded into a band is draped across the shoulders, the ends hanging in the front. The *jama* made of a brocaded fabric is patterned with floral motifs, the trousers are made of a check fabric and the waistband and shawl are also made of a brocaded fabric with floral designs. The hat is of the shape of a European hat.

The turbans are similar to that of the Emperor and made of simpler fabrics (Fig 8). The waistbands have elaborate designs on them. They are made of either geometric or floral or a combination of both types of designs. The designs on the borders of the bands are elaborate as that part is most visible. Usually daggers such as the *jamdhar* or *khanjar* are fastened under the waistbands with a jewelled string and sometimes small pouches used to keep things are also fastened with jewelled chains at the sides of the waist.

The trousers taper towards the ankles in folds. The footwear consists of different types of flat shoes (slip-on). The upper generally covers the whole foot (Fig. 10). The tips curl inwards and upwards and are sometimes decorated with a fur pompom. The jewellery consists of jewelled necklaces and fingerings and accessories consist of straight swords and canes.

Costumes of Guards / Attendants – The Guards and attendants are in general wearing a knee length *jama*, trousers and shoes or boots with small turbans (Plate 5, Fig. 7a). The guard (Plate 5) standing at the entrance of the tent, identified in a blue *jama* wears a *chakdar jama* with two slits on either sides and numerous ties at the right side, till the waist are visible. He wears knee length boots. Another guard (Plate 5), identified in a white *jama* with his back towards us and holding a stick is wearing a *chakdar jama* which is lined in a fabric of a different colour, trousers and shoes. This indicates that the

fabric of the *jama* is lined. The attendant (Plate 5a) holding the flywhisk, standing behind Akbar is attired in a *jama* with the ties visible on the right side.

The ends of the *jama* are sometimes tucked (Plate 13a – the guard standing at the entrance of the fort) in the waistband to reveal a bright coloured lining fabric. The horse rider (Plate 9) is shown wearing the distinct tailcoat, short at the front and longer at the back. The *mahout* (elephant rider) holding a stylized elephant goad (Plate 3) is shown attired in a *chakdar jama* with two slits at the sides.

Costumes of Bodyguard – The bodyguard in front of the musician (Plate 3) is shown bare chested and wearing only a short flared skirt, reaching the mid-thigh and held in position with a broad waistband, its ends fanning out in the front reaching upto the mid-thigh. He seems to be holding a mace and a shield in the right and left hand respectively. A hat is worn on the head (Fig. 9a).

Costumes of Musicians / Dancers

Male Musicians – The costumes (Plates 13 & 13a) consist of *jama's* or *chakdar jama's;* a *peshwaz* and a tailcoat. The musician (Plate 13, Fig. 7b) playing the *surna* is attired in a knee length tunic probably a *peshwaz* with a V-neck and front opening till the waist. The fastening consists of braids or loops fastened onto buttons. The garment has two slits on either side. Other musicians playing the lute, the drummer and the person distributing alms to the poor wear similar garments. In the British Library Birth scene (Plate 13a), the guard and the person distributing alms to the poor wear similar costume.

The musician walking, along the road playing a lute (Plate 3) wears a distinct costume. He is shown wearing a tailcoat. The front reaches upto the hips. The back of the tailcoat reaches below the knees and is flared. It is fastened at the waist with a band. A translucent band of cloth is seen to be knotted to the waistband at the centre front with its two ends made to hang at the front, the ends reaching the knees. The trousers reach just a little below the knee, and are tight fitted. The hat of a musician is large, elongated and of a distinct shape (Plate 3, Fig. 9b). The footwear consists of flat-heeled shoes of dark-brown colour (Fig. 10). An anklet similar to an armlet is worn at the calves.

Male Dancers – The costume of the dancer (Plate 13a, Fig. 7c), holding two swords, consists of a hip-length *peshwaz* with fitted sleeves and a 'V' neck opening in the front and calf length trousers. The dress of the dancer holding two swords in the miniature (Plate 4) with its back has a collar similar to the back of the sailor collar. The trousers are calf length.

WOMEN'S COSTUME

Women of the royalty are seen rarely depicted in the miniatures. This is probably because they were strictly bound by the religious tenants of Islam and the *purdah* system which forbade them to make a public appearance or be seen by outsiders. The only occasions on which they are seen are at marriage festivities or at birth celebrations. The women mostly depicted in miniatures consist of attendants, dancers and musicians etc. Therefore, not much information can be gleaned from miniatures about the costumes of the women of the royalty. The information that is available is from the review and the rare miniatures in which they are depicted.

The paintings (Plates 4, 6, 6a, 13, 13a & 14) depict the costume of the Royalty, attendants, dancers and musicians. Plates 13 & 13a depict the celebrations in the palace of Fatehpur Sikhri on the Birth of Prince Salim or Jahangir. The innermost chamber is of the women or the zenana quarters. The painting gives a glimpse into the inner chambers of the zenana quarters. The birth chamber is confined to the presence of women. It shows attendants serving the queen. The miniature (Plate 6a) depicts the celebrations of the marriage of the son of the foster mother of Akbar, Mahem Anga. The miniature (Plate 14) depicts the celebrations at the circumcision ceremony of Akbar's sons.

Costumes of the Women of the Royalty – The queen (Plates 13 & 13a), the foster mother of Akbar (Plate 6), the Begums (Plate 14), are wearing the traditional Turkish costume i.e. a long gown with a conical headgear and a cloth draped over the shoulders. The queen (Plates 13 & 13a) is reclining on a bed with a sheet draped over her. The only part of the costume discernible is the headgear, which consists of a scarf made of an opaque material, draped over the head and bound by a narrow band. The costume of the other women consists of an ankle length gown or tunic, full sleeved with a round neckline that tightly fits the base of the neck. The tunic is probably loose fitted and the

sleeves taper gradually to fit tightly around the wrist. The dress seems to have a front opening. The gown is probably made of a moderately thick, soft textured fabric such as wool. A shawl (double – sided, with a different colour on each side) is draped across the shoulders. The Headgear consists of a conical hat, sloping backwards and tapering towards the tip. A short scarf or a veil reaching upto the shoulder is attached at the back. The cap is probably made of a stiff material such as felt, leather or animal skin, etc.

Costumes of Female Attendants – Their costumes can be classified as being of two types (Plates 13, 13a & 14).

i. *Peshwaz* – It consists of a *peshwaz* with a long V-shaped opening, the skirt of the *peshwaz* ends at the knee in sharp points (three points on either side). The V-shaped neck opening on one side has numerous braid like loops (Plate 13, Fig. 11. b, c). The sleeves are short, fitted, and a decorative sash is visible at the front below the garment. The tunic is made of an opaque material. A *patka* can be seen under the *peshwaz,* over the lower garment or over the fastening of the *paijama* or trousers (Plate 13a). It seems to be tied at the waist. The lower part of its ends, hanging down to the ankles between the legs can be seen (Plate 13). The upper part is concealed by the over garment. However, the whole *patka* can be seen where the upper garment is made of a transparent fabric (Plate 13a). There is a thin diaphanous, short *odhani* draped over the head falling till the hips. The trousers taper towards the ankles. Along with the jewellery on the hands and earrings, pompoms are worn on the wrist. A variation of this costume is a skirt with a round hem. In another miniature, a similar costume is worn but the material of the garment becomes diaphanous, (Plate 13a) showing the trousers and the sash being fastened at the waist. The *odhani* is transformed into a thin narrow band- like material and draped over the shoulders. A conical-shaped headgear (Plate 13) decorated with an ornament is worn on the head.

ii. Ankle Length Gown - The second type of costume consists of an ankle length, long tunic or gown (Plates 13, 13a & 14) made of an opaque material, with a fitted bodice, a raised round neckline and long or short fitted sleeves, i.e. a typical Turkish costume. In certain miniatures (Plate 13), the garment has short sleeves and under it full length sleeves of an inner garment can be observed. Another woman, holding a child in her lap is attired in a gown with short sleeves and an inner garment is not

worn underneath. The headgear consists of a conical cap (known as a *Chagatai hat*) to which a hip length veil made of an opaque material is attached at the back. Another garment i.e. a shawl is draped across the shoulders or draped on the head.

Female Dancers and Musicians - The miniatures (Plates 4, 6a & 12) depict female dancers and musicians. The costume is the same as that (i and ii) of the female attendants mentioned above. A different kind of costume worn is mentioned below.

i. *A choli,* a tiered skirt and a *paijama* – The two dancers (Plate 12) are wearing a short back less *choli*: consisting of a high neck at the front and fastened with a tie string at the back; a knee length tiered skirt, a *paijama* and a cap on the head. One of the dancers also has a transparent *odhani* of red colour draped on the right shoulder. Tasseled edges of the drawstring of the skirt are fastened at the centre of the waist. The jewellery consists of earrings, necklaces, armbands, bangles and anklets. A pair of black pompoms is fastened on the wrists and the shoulders. There are two women standing behind the dancers dressed in a similar costume. This kind of costume is not seen in other miniatures and according to the textual reference these courtesans were brought from Mandu after the defeat of the governor of Malwa by Akbar's armed forces.

Thus, the costumes of Akbar though similar in cut and style are significantly different from that of his predecessors Babur and Humayun. The points of differentiation are as follows:

i. The garments of Babur and Humayun were ankle length and consisted of at least two types of over coats worn over the tunic. They were made of heavier fabrics of silk, brocade and wool; the fabrics were lined with silk floss or fur to provide warmth. The costume consisted of layered clothing, i.e. one or two over coats were worn over the upper garment.
ii. The upper garment of Akbar is shorter in length and consists of a single garment or *jama* fastened at the waist and flares out to the hem. It is knee length compared to the ankle length tunics of Babur and Humayun. It is made of lighter varieties of brocades, silk, velvets and mixed fabrics of various fibres such as silk-wool, silk-cotton etc suited to the tropical climate of India. The ties of the *jama* of Akbar are very small, translucent and are seen on the right side in one miniature (Plate 7). In

addition, ties are not seen in the miniatures of the ancestors of Akbar, namely Babur and Humayun indicating that the upper garments may have been fastened at the waist with a waistband. However, ties are clearly seen in the miniatures of Pre Mughal India of the North Western Region. This indicates that the tunics in India during the Pre Mughal Period were fastened with ties and the fastening of the *jama* with small ties by the Mughals may have been initiated by Emperor Akbar probably due to an Indian influence.

iii. One particular upper garment worn by Akbar is different from that worn by Babur and Humayun. The upper garment listed as (ii) *angrakha* has a different style of fastening at the front as compared to other garments. The lapel of the front of the upper garment has numerous rows of flaps or loops on both sides of the front upto the waist forming a V shape. These may fasten at the centre front. This garment may be the *angrakha* which is said to be of Indian origin. The miniatures (Plates 5 & 6) also depict, the *jama* as having two pointed ends, or two slits at the side of the skirt. This is referred to as by many authors as the '*Chakdar jama*'. It seems that this garment was prevalent in India during the pre-Mughal period and may have been adopted at the Mughal Court or given royal sanction to be worn as one of the court costumes.

iv. Waistband - A single *patka* is observed in the miniatures of the ancestors of Akbar, namely Babur and Humayun. Similarly, a single *patka* is seen in the miniatures of the Pre Mughal period in India, i.e., of the Chaurapanchasika group (Plates 1-2). However, a *patka* similar to a double *patka* with three ends hanging in the front after being knotted at the centre front is seen in the miniatures of the Pre Mughal Period of Marwar. Further, the first Ruler of Jodhpur contemporary to Akbar, namely Raja Udai Singh is seen wearing a double *patka*. Therefore, there is a possibility that the double *patka* was adopted at the Mughal court by Akbar from the costume of the Rajput Rulers, specifically Rulers of Jodhpur.

v. Over garment – The costumes of Babur and Humayun consisted of a number of over garments and sometimes more than one coat was worn over the upper garment. In the case of Akbar, although there are a couple of references in literature to over garments worn by Akbar, he is not depicted wearing such a garment in the miniature a painting indicating that an over garment was infrequently used by him.

vi. Turbans - The turbans are smaller and flatter as compared to those worn by Babur and Humayun. The turbans of Babur and headgear of Humayun were of Persian or Central Asian origin, large and voluminous. The turban of Babur consisted of a cap *(kulah)* around which the turban cloth was wound and was known as the *kulahdar* turban. That worn by Akbar shows an Indian influence. The turbans worn in India prior to the Mughals were simpler and smaller although they are different from the turbans worn by Akbar. The turban of Akbar fits closely around the head and is worn without the *kulah*. It is made of plain, patterned fabrics of silk and wool and brocaded fabrics and is decorated with a *floral* turban ornament ending in a plume of heron's or egret feathers (Plates 1, 2, 3, 4 & 5) (Untracht, 1997, Parodi and Wannell, 2011). It is quite probable that the Emperor Akbar may have simplified or modified the turban style of his ancestors according to conditions prevailing in India, considering the styles he may have observed in India.

vii. Footwear – The footwear of Babur and Humayun consisted of knee length boots worn with heeled shoes. The Emperor Akbar is depicted seated in most miniatures and hence his footwear is not illustrated. However, in one miniature (Plate 11) the Emperor is standing and his shoes consist of *juti's* with a broad sole. The upper covers the foot and the shoes are without a back flap. The upper seems to be embellished with gold worked embroidery. The footwear of the noblemen, guards and attendants consists of different types of flat shoes (slip-on). The upper generally covers the whole foot. The tips curl inwards and upwards and the back flap turns outwards and sometimes are decorated with a fur pompom.

viii. Further, compared to his successors, the Emperor Akbar seems to be attired in comparatively simple clothing and jewellery. In some of the court scenes depicted in miniatures, the *jama* is of a fine transparent fabric such as the Dacca muslins; but on other occasions it is of a thicker material. This material could be plain or brocaded silk or wool. In some miniatures the *jama* is heavily patterned indicating a heavily ornamented brocaded fabric in gold. But the review of literature states the Emperor's preference for woollen clothing, and particularly the shawl. In addition, a detailed list of fabrics made of gold brocades, silks, velvets, fine cotton muslins and woolen fabrics is provided by the Ain-i-Akbari. But, the use of such fabrics is difficult to corroborate on observing the miniatures. It also states that the Emperor

paid specific attention to certain material such as *zardozi*, *kalabatun*, *kashida*, *qalghai* which are made of gold and silk threads; and *bandhun, chhint, alcha, purzdar,* etc. Again, details such as these are difficult to corroborate on observing the miniatures.

Costumes of Emperor Jahangir

COSTUMES OF EMPEROR JAHANGIR (1605 - 1628 A.D)

The miniature paintings of Jahangir have been sourced from various published works of the Mughal albums illustrated during the reign of Emperor Jahangir and published works of the Jahangirnama (biography of the emperor). Some of the miniatures are sourced from the Padshahnama (state biography of Shahjahan) as they depict contemporary paintings of the Emperor.

The memoir of the Emperor mentions the following: - Jahangir reserved for himself a particular dress consisting of *nadiri*, *tus* shawl, *batugiriban*, *qaba* of Gujarati satin, *chera* and waist-belt woven with silk and interwoven with gold and silk threads. He addressed that no one should wear the same unless it was bestowed upon him by the emperor. In addition there are a number of references to the presentation of costly gifts to noblemen as a mark of favour that included jewelled daggers and swords embedded with precious stones, jewelled turban ornaments, jewelled tunics made of gold spun fabric or the *charqab* (Thackston, 1999).

According to Thevenot, the French traveller, Jahangir had a preference for fashionable dresses that were profusely adorned with costly rubies, pearls and diamonds, and his rich turban had been specially designed and decorated. He wore more jewels than his father. He had a ring on almost every finger of his hands (Ojha, 1975). Every day he bedecked himself with diamonds of great price, rubies and pearls, which were "of extraordinary greatness and exceedingly high value". Around his neck hung, long chains of pearls, emeralds and rubies. His arms were decorated with armlets set with diamonds. On his wrist he wrote "three rows of different sets of pearls. The jewel which he wore once he never wore again "till its time become to year again". Thus his jewels were divided according to the days of wearing. His turban was wreathed about "with chains of great pearls, three double", which also contained "fair diamonds and rubies"

The European traveller, Sir Thomas Roe thus describes the dress of Jahangir: "On his head he wore a rich turban with a plume of heron's feathers, not many, but long. On one side hung a ruby unset as long as a walnut and on the other side, a diamond as large, in

the middle an emerald like a heart much bigger. His staff was wound about with a chain of great pearls, rubies and diamonds drilled. About his neck, he wore a chain of three strings of most excellent pearls, the largest I ever saw. About his elbows armlets set with diamonds and on his wrist three rows of several sorts, his hands bare, but almost on every finger a ring. His gloves, which were English, were stuck under his girdle. His coat was of cloth of gold without sleeves upon a fine cloth as thin as lawn. On his feet a pair of buskins embroidered with pearls, the toes sharp and turnings up."

He also wore earrings so that he could be openly enrolled as the slave of the revered Khawaja of Ajmer. These became so popular at the court that 'both those who were in the presence and some who were on the distant border diligently nearly made holes in their ears and adorned the beauty of sincerity with pearls rubies (Ojha, 1975).

ANALYSIS OF COSTUMES DURING JAHANGIR'S REIGN (1605 - 1628 A.D)

MEN'S COSTUME

Costumes of the Emperor Jahangir - The illustration of the miniature paintings depict that costumes during Jahangir's reign became more glamorous, sumptuous and decorative. Under Jahangir, the fashions of his father were adopted by himself as well as by his court. There was a greater emphasis on ostentation and it depicted the luxuries of imperial court life. The costumes became more elaborate and detailed. The costume consisted of a calf length *jama* fastened at the right side with longer ties. It was bound at the waist with an elaborate double *patka.* The double *patka*, consisted of a shorter plain white *patka* made of a soft cloth, worn in conjunction with a longer elaborately patterned brocaded *patka*. An elaborate turban and a *churidar paijama* were worn. A hip length sleeveless jacket known as the *nadiri* was worn over the *jama*. The footwear consisted of flat shoes or *juti's* made of leather or velvet or knee length boots.

The costume of Jahangir as observed in the miniature paintings consisted of the following garments-

1. **Inner Wear –** Though there is a reference to an under garment such as a *nimcha* or *nima* (Kumar, 1999) in the review of literature, an inner garment cannot be observed in the miniatures of Jahangir. It may be possible that an inner garment was not worn.
2. **Outer Wear –** It consists of a calf length *jama*. The neckline of the *jama* is raised and a high stand collar is attached to the neckline. The neckband forms a V-shaped neckline close to the base of the neck. The width of the neckband gradually becomes broader from the neck to the armhole. The *jama* is tied in the middle of the armhole as against being tied under the right armpit during Akbar's reign (Plate 1). The ties of the *jama* are longer, broader, of a specific shape (broaden from the base to the tip) and are made of a translucent (Plates 1 & 2, Fig 1) or a contrast coloured

fabric (Plate 7). It is quite probable that only the first and the last ties were functional, the remaining being purely decorative (Plates 1 & 2).

During Jahangir's reign the silhouette of the *jama* became less flared and the garment became more structured (Plate 2). Its length increased to the calves. The neckband became higher and broader. The ties are longer and of a defined shape. The use of transparent, fine, figured fabrics was in vogue as the emperor is observed attired in *jama's* made of such material in a number of the miniatures (Plates 1, 2, 3, 4, 5, 6 & 12). The different variations in the translucent fabrics observed are as follows:

In one miniature the fabric is (Plates 1 & 12) plain, translucent, white such as silk gauze (a sheer, thin, white, stiff fabric of silk) with a slight sheen which could be a mixed fabric of cotton and silk or cotton and gold thread. In some other miniatures, the fabric (Plates 2, 3 & 4) is transparent, white but a figured fabric: the *jama* (Plate 2) is ornamented with a narrow border on the hem worked in golden floral motifs; the *jama* (Plate 3) is patterned with small, multi coloured geometric motifs which could be worked in different coloured supplementary silk weft yarns and the hem of the *jama* seems to be edged with a golden border made of supplementary warp *zari* yarns. The fabric (Plate 4) is similar to the fabric of Plate 2 and is patterned with small floral motifs worked in gold.

The fabrics of the above mentioned textures seem to be the exquisite **silk muslins** of **Dacca** of the Mughal period which were given poetical names such as *ab-rawan*, or running water; *baft-hawa* or woven air and *shabnam*, or evening dew to convey their exquisite finess and delicacy. They could be the gold tinsel printed fabrics known as *chhint* (Plates 2 & 4).

According to Sir Gorge Watt, "A popular method of testing finess was to ascertain if the piece of cloth could be passed through a lady's finger ring." Further, in the time of Emperor Jahangir, muslins 15 yards long by 1 yard in width were made that weighed only 900 grains. Tavernier has stated that the ambassador of Shah Safy (A.D. 1628-1641), on his return from India, presented to his master a muslin turban 30 yards in length, so exquisitely fine that it could be scarcely be felt by touch. These fine muslins are classed under the generic term of ***Mulmul khas*** or "**king's muslins**". These could be made in lengths of 10 yards and one yard in width, containing from 1000 to 1800 threads in the warp. These could only be made during the rainy season, the moisture in

the air allowing the very fine thread to be woven, and would take a weaver almost five months to complete (Mehta, 1960).

Besides other fabrics such as striped muslins called *dorias*; chequered muslins or *charkana* and figured muslins or *jamdani* were also made at Dacca among other places (Birdwood, 1971). According to the classification of *kinkhabs* (gold brocades) by Sir **George Watt** into four classes, the fourth is classified as "**Silk gauzes or muslins** with certain portions in gold or silver thread with or without gold borders and end pieces sewn on to them." These are known as the *abrawans*, meaning "flowing water". Mr. Gorge Birdwood, has listed a fabric by the name of **Silk Muslin (*malmal*)**, and net *(dalmiyan)* made chiefly for **stamping with gold leaf**, and manufactured in Punjab in the list of principal places of silk manufacture in India (Mehta,1960).

The *jama* (Plate 7) is made of an orange coloured fabric ornamented with large floral motifs with foliage. This fabric could presumably be the exquisite brocades, or satins, or velvet fabrics embroidered in gold embroidery or tinsel printed in gold known as *chhint*. Mr. Birdwood, in his book has given a detailed list of silk fabrics along with the place of manufacture and characteristic of each of the fabrics which is as follows:

i. The fabrics produced at Punjab are - *gulbadan* is native to Punjab and is a striped fabric usually a scarlet stripe with another colour; *daryai* is a plain silk fabric and if shot with two colours it is called *dup-chaun*, "sunshine and shade"; checked silks are called *charkhana;* silk *lungis* and *khesis* are enriched with a border of gold or silver; figured or damasked silks are called *suji khani;* satin or *atlas* is still imported from Russia owing to its superior durability to the flimsy sized satins of England and France. Flowered satin, (*mushajjar*, i.e. laid out with trees) is the favoured denomination; *satin* from China, velvet from Central Asia, and Persia, and crimson silk from called *debai Rumi* from Turkey, and the famous Andijan silk called *rumal Andijan* of Central Asia are also imported.
ii. In the North-Western provinces Benaras is one of the chief places of brocade or *kincob* or *kinkhab* manufacture. It is known as the Indian "fabric of dreams". Other places that were famous for the production of gold brocades were Ahmadabad and Murshidabad. Like the muslins, Indian *kinkhabs* are known by names of poetic

fancy – “ripples of silver” (*mazchar*), “sunshine and shade” (*dhup-chaun*), “nightingale’s eyes” and “pigeon eyes” (*bulbulchasm* and *halimtarakshi*) and “peacock’s neck” (*murgala*).

Sir George Watt has classified the *kinkhabs* as follows:

i. Pure “cloth of gold” or “cloth of silver”.
ii. Brocades in which the silver and gold occupy the greater part of the surface and the coloured silks show in a few places to emphasise the design. These are the true *kinkhabs*, generally too heavy for making articles of clothing, but suitable as curtains, wall coverings, caparisons, *howdah* cloths, etc.
iii. The *baftas* or *pothans* in which the greater part is made up of closely woven silk, and only selected parts of the design are in gold or silver. The fourth are the silk gauzes mentioned previously.

Some other types of cloth are the *elaicha* of mixed cotton and silk made at Surat and *bafta* of *tasar* silk in the warp and cotton in the weft made at Bhagalpur in Bengal. Besides, there are many centres for the manufacture of gold and silver lace, gold and silver wire, and the wire being used either round, or flattened *badla*, or twisted round silk *kalabattun*; gold and silver foil, spangles, and other tinsel, for trimming shoes and caps, edging turbans, stamping muslins and chintzes, embroidering shawls, and other woollen and silk fabrics, weaving into brocades, and the manufacture of gold and silver cloth of tissue. The important centres for the weaving of gold and silver lace are – in the Punjab, Delhi is the great place for this craft and others places are Lahore, Murshidabad, Ahmedabad, Surat, Lucknow in Oudh and Poona (Birdwood, 1971).

3. **Over Garment –** It consists of a sleeveless jacket, the details are mentioned below.
   - *Nadiri* - It is a sleeveless jacket, (Plates 3 & 4) hip length or calf length (Fig 2). The *nadiri* was a sleeveless jacket worn over the *qaba*, it was restricted by the emperor to himself and to certain others to whom he gave royal sanction. “Its length is from the waist down to below the thighs, and it has no sleeves. It is fastened at the waist with buttons…” (Kumar, 1999). It has a raised round neckline. The jacket (Plate 3) is made of a green coloured silken fabric. It is finished with a golden brocaded border at the neckline, hemline, slits and at the sides. It (Plate 4) is made of a brocaded fabric of multicoloured vertical

stripes and horizontal end pieces projecting behind the neck and over the shoulder. The jacket is fitted and the neckline is high and fits close around the base of the neck. The jacket has stiff parts projecting behind the neck and over the shoulder.

4. **Waistband -** The *patka* became more elaborate, its width and length increased in comparison to the *patka* of Akbar. A double consisting of two *patka's* became a regular feature at the court (Plates 1, 2 & 3). One *patka* was of a plain white soft cloth, shorter in length, worn in conjunction with an elaborately patterned brocaded *patka.* The designs on the *patka* usually consisted of intricate floral patterns or a combination of geometric and floral patterns (Plates 5, 6, 7 & 12). The various styles of the double *patka* observed are as follows: -

In some miniatures, one of the double *patka,* i.e., the longer one is probably made of a heavily brocaded or embroidered fabric in gold (Plates 1 & 2) and the shorter *patka* (Plate 1) is tie-dyed (known as *bandhani*) in red, green and the resisted areas are of white colour. The fabric could be satin or silk. The ends of the *patka* have a narrow width border finished with a tasseled fringe. In another miniature, both the *patkas* (Plate 3) are intricately patterned with a geometrical design consisting of a latticework of diamond shaped lozenges.

The account given by European travellers to the court of Jahangir is as follows – Jahangir wore embroidered girdles, whose two ends hung quite low, as low as the knees. Sometimes his English gloves were stuck in it. His buckler was studded with diamonds and rubies. He used gold belts too. He reserved for himself "a waist band woven with silk, in which were interwoven gold and silver threads" (Ojha, 1975).

5. Lower Garment - The *paijamas* are made of plain or patterned fabrics ornamented with motifs or a striped material (Plates 1 & 2). The stripes are of various colours such as: - of white, red and green colour interspersed by thin strips of gold or silver (Plate 1); gold and off-white stripes alternating each other (Plate 2). The hem of the trouser is finished with a binding of red colour (Plate 2). The references to striped silk fabrics indicate names such as *daraibaf* (brocaded silk with a striped or wavy pattern) and *gulbadan* is another striped fabric usually of a scarlet stripe with another colour.

6. **Draped Garment –** A draped garment such as a *shawl* or a sash is not seen in the miniatures of Jahangir indicating that a draped garment may not have been worn. The review of literature, though mentions that the emperor reserved for himself a *tus* shawl among other items of clothing.
7. **Headgear -** The turban is slightly larger and looser than that of Akbar's, although it tightly fits the head. It is lobular with a medium sized lobe at the front and a larger sloping downwards at the back and bound by a transverse band (Fig. 3). As mentioned in the review a variety of fibres were used to make the turban cloths, such as silk and wool or silk and gold, etc. The turban is ornamented in the following manner : - It is decorated (Plates 1 to 4) with jewelled strings of pearls and precious stones, a small turban ornament at the front and a *kalghi* consisting of three black heron's plume feathers with the ends drooping at the back with pearls attached at the ends (Fig. 3).

A variation of the turban is observed in Plate 4. The headgear (Plate 4, Fig 3) consists of a helmet instead of a turban. The helmet is decorated with a *sarpech* and ostrich feathers (white) at the left side and another ornament containing a plume of black egret feathers decorated at the end with heron's feathers at the right side (Untracht, 1997; Parodi and Wannell, 2011).

8. **Footwear -** The footwear consists of elaborately patterned shoes (*juti's* or *mojris*), probably embroidered in gold and silk thread and made of leather or velvet (Plate 1). The footwear (Plate 4) consists of tall riding boots of red colour, worn with heeled shoes of white colour.
9. **Jewellery –** The jewellery of the emperor is quite elaborate as compared to that of Akbar which was simpler. It consists of earrings, rings, bracelets, elaborate jewelled necklaces of pearls, rubies and emeralds set in gold with pendants of precious stones (Plates 1, 2 & 3).
10. **Accessories –** They consist of a straight sword, a jewelled rosary, a small dagger and archer's rings (Plate 1, Fig 4); a curved sword and a dagger are fastened from the *patka* (Plate 2); the emperor is holding an Orb (Plate 2) with an inscription on it and a key placed on top on a keyhole (the Orb is a symbol of power and is an

element of imperial iconography employed in the portraits of Jahangir); a circular shield is fastened at the left side with a belt slung diagonally over the right shoulder; the emperor is holding an Orb, above the orb is the imperial seal bearing the names of Timur and his descendants; surrounding the seal is the Timurid Crown (Plate 4).

The account given by European travellers to the court of Jahangir is as follows - According to Sir Thomas Roe, Jahangir liked English sword. He ordered Roe to send a man, who would tie the scarf and the sword "in the English fashion". The order, was obeyed and he, in great pride, walked up and down "drawing and flourishing". According to Sir Chaplin Terry, "His swords and daggers were studded with diamonds and other precious stones". He once ordered Ustad Puran and Kalyan "to make dagger hilts out of walrus that was approved at the time". Such a dagger, with the new hilts, was known as the *Jahangiri*. He girdled it "auspiciously and with joy" round his waist (Ojha, 1975).

Costumes of other Members of the Royalty

i. The costume of the **Prince Khurram** sitting on one side of a gold weighing balance (Plate 5) consists of a *jama* made of a translucent figured fabric in gold. A sleeveless, hip length brocaded jacket is worn over the *jama*. At the waist there seems to be a jewelled belt from which two *patkas* are fastened. There are two types of *patkas*. One is of a lighter colour and a plain white fabric and the other is made of a patterned fabric. The turban is similar in style to the emperor and is decorated with a band of stringed jewels. The jewellery consists of earnings, necklaces of precious stones such as pearls, emeralds and rubies.
ii. This is the miniature of Prince Daniyal (Plate 8, Fig. 5), Jahangir's younger brother. He is shown attired in what is referred to as a *chakdar jama* with three slits on either side. The wearing of the *chakdar jama* seems to have declined after the reign of Akbar. The ties are numerous, long, the length similar to the length of the ties in other miniatures. At the waist is the characteristic Jahangiri or double *patka.* The trousers are of dark purple colour, probably of silk. The turban is short tied round a

central structure, flat in the front and at the top, the edge of one end of the turban cloth is visible as a fringe on the top.

The footwear consists of flat shoes without a back flap, of brown colour with a floral motif across the instep. The instep or the upper covers the whole foot. A dagger (*jamdhar*) is tucked under the *patka* and a jewelled stringed necklace is worn.

Costumes of Noblemen – The costumes are basically similar to the costume of the Emperor in terms of style, structure, texture of fabric, ornamentation, nature of jewellery and accessories.

i. The **elderly sheikh** (Plate 2a, Fig 6) is shown wearing a long, (Turkish costume) loose tunic, with long, loosely fitted sleeves tapering to the forearm. A *shawl* is loosely draped over the shoulders with the ends falling in front till he knees. The turban is large, voluminous and is wound diagonally around the head with one end hanging at the back till the waist. The drape of the tunic indicates a medium weight fabric probably cotton or woollen and the shawl also indicates a woollen fabric. The footwear consists of flat shoes made of dark brown leather. The upper covers the toes and the back flap covers the ankle.
ii. **Inayat Khan** (Plate 9, Fig. 9) was one of the most intimate attendants and aid of Jahangir. The portrait shows him dressed in an exquisitely worked fine silk or satin *jama*, ornamented with small geometric motifs. At the waist is the typical Jahangiri double *patka* decorated with large geometric motifs. The *paijama* is made of an orange coloured figured silk and embellished (embroidered) with human figures attired in costumes of Central Asian origin. The turban is short, closely fits the head and is oval in shape. The turban seems to be wound around a central structure fitting the head as is visible in the portrait of Prince Daniyal. The shoes are made of silk or velvet and are exquisitely embroidered. A dagger (*khanjar*) is tucked under the waist and pearl earrings and rings are worn on the little finger of both hands. The noble is holding the *alam* or standard (the royal flag) wrapped in richly decorated fabric probably worked in gold. The fabric is ornamented with human figures probably of Central Asian origin.
iii. The portrait is of the aged **Abd-er- Rahim Khan Khanan** (Plate 10, Fig. 7), one of the chief nobles of the Mughals. The noble is dressed in a plain white translucent

calf length *jama*, a double *patka* and *paijama*. The turban is of medium size, oval shape and made of a plain white fabric that is bound by a broad transverse band. A double-sided shawl of two colours is draped across the shoulders. The shoes are without a heel, of red colour made probably of leather with a back flap covering the ankle and the upper of the shoe covers the whole foot. The noble is holding a small tray that probably contains a jewelled ornament to be presented to the emperor.

Costumes of the Courtier - The scribe (Plate 11, Fig. 8) is attired in a *jama* made of a translucent fine material probably muslin. Numerous ties are seen at the right side and are of a distinct shape similar to the Emperor Jahangir. At the waist are double *patkas*. The trousers are visible under the translucent *jama*. The turban cloth made of a striped fabric seems to be wound around a central structure that fits the head tightly and ends in a fringe opening like a fan.

The footwear consists of flat shoes, without a back flap. The upper is of dull green colour with four knots in the centre and covers the whole foot. The shoe could be made of leather.

WOMEN'S COSTUME

The costume (Plates 12, 13 & 14) is significantly different from the Turkish costumes of women observed in the miniatures of Akbar. Firstly as it depicts the Hindu costumes consisting of a *lehanga, choli* and *odhani* (Fig. 10) along with the Muslim costumes consisting of long, loose gowns worn with a conical headdress and a veil attached to it. Secondly, in terms of not on ly the style of dresses which employ the type of fabrics contemporary with the period of Jahangir but also the jewellery of the women which has changed significantly from the period of Akbar. This change in the costumes mainly took place because the emperor Akbar took Rajput Princes in marriage and allowed the observance of Hindu customs and beliefs by the princesses in the Mughal court. The presence of the Rajput princesses in the Mughal Harem must have led to an awareness of the Rajput women's costume (consisting of a *lehanga, choli* and *odhani)* which was sartorially more refined and evolved, therefore resulting in the adoption of the Hindu costume by the Muslim women. The costume worn by women in the miniatures of Jahangir is as described below:-

Costumes of the Women of the Royalty – The woman being embraced by Jahangir is his wife Nurjahan (Plate 12). The other miniature probably depicts the birth of the Prince Salim (Jahangir). The main figures are that of the Rajput princess Maryam az-Zamani (Rajkumari Hira Kunwari) daughter of Raja Bharmal of Amber flanked by Hamida Banu Begum, Akbar's mother (Plate 14). They are surrounded by ladies in waiting, servants and musicians. The costume is of two types as mentioned below-

i. *Peshwaz* - The costume consists of an elegant, finely made and nearly diaphanous garment called the *peshwaz* (Plates 13 & 14, Fig. 11)**.** The *peshwaz*, is a garment which opens in the front and is essentially made of two garments a *choli*, and a skirt stitched to it at the waist which is a little higher than the normal waist. This garment is worn with tight fitting *paijama* or trousers. The trousers are made of a striped material of silk of green and white colour.

A *patka* or a *phenta* is worn in the centre to cover the parting of the legs consisting of two narrow strips of cloth tucked tightly into the drawstrings of the trousers at the waist and allowed to fall to the ankles in the front, almost touching the ground. The *phenta* in the illustration is made of a finely ornamented fabric of silk brocaded with gold threads in a floral pattern. It is of long length almost reaching upto the ankles with the two ends allowed to fall in front. The skirt of the *peshwaz* is calf length, flared and falls to the hem in soft, graceful folds. The *choli* has short fitted sleeves. At the front of the *choli* are visible probably rows of loops or flaps running horizontally along the centre opening. The headgear consists of an *odhani* with one end draped over the head, around the face and allowed to hang freely at the back.

The jewellery is elaborate and consists of elaborate earrings, multi-stringed jewelled necklaces, armlets, bracelets, bangles and anklets. Besides, ornaments were worn on the forehead in the centre of the parting of the hair.

ii. Ankle Length Gowns – This costume is worn by the mother of Akbar, seated close to the queen (Plate 14). It consists of a long, loose gown worn with a conical headdress and a veil attached to it. A draped garment probably the shawl is worn over the gown. The headdress has become quite decorative, embellished with

jewels. The jewellery is more elaborate and sumptuous as compared to that of the period of Akbar.

Costumes of Attendants – The costume is of two types as mentioned below-

i. The Hindu Dress **-** The costume consists of a short, high *choli*, an ankle length skirt or *lehanga* and an *odhani* draped over the *lehanga*. The *choli* and *odhani* are made of a very soft, fine diaphanous material. The folds or gathers of the *odhani* are gathered in the centre of the waist and cover the parting of the legs. The fine and dense gathers of the *odhani* fall in soft folds at the front and are tucked in at the waist before one end is taken around the body, draped across the torso and over the shoulders. The other half of the *odhani* is draped over the head and allowed to hang loosely at the back. The costume seems to be the precursor of the contemporary sari. This may have been worn by Hindu women (Plates 13a, 13b & 14).

In addition, a general idea of the type of costume worn by Indian women prior to the Mughals can be observed from the analysis of the miniature paintings of India of the pre-Mughal period mentioned section on Costumes of the Pre Mughal Period in India. It is for the first time a Hindu dress is observed in Mughal miniatures. This costume is different from that observed in the pre-Mughal paintings of India in terms of the drape of the garments, the texture of fabrics, etc. The garments of the Pre-Mughal period were made of opaque fabrics with a transparent *odhani* having a stiff drape. The skirt was less flared. The *phenta* is made of a horizontally striped fabric and is gathered in at the waist and flares out at the bottom like a fan shape. The skirt of Jahangir’s period has a larger flare and falls softly at the sides and the *choli* and *odhani* are made of soft transparent fabrics. This change in the style of the garments of the Hindu could be due to an influence of the Mughals.

Thus, the wearing of the Hindu dress by the women of the harem of Jahangir is significant evidence to show the adoption of the fashions of Hindus in the Mughal courts.

ii. *Peshwaz* **-** The costume consists of a calf length *peshwaz,* trousers or *paijama* and an *odhani* draped over the head (Plates 12 & 13). The *peshwaz* (Plate 13a) is made

of a thin and fine diaphanous material lending elegance to the costume. A sash or the *phenta* consisting of two narrow strips of cloth, elaborately patterned is tucked in at the centre of the waist in the drawstring of the *paijama* covering the parting of the legs, the two ends reaching the ankles. The *odhani* is also made of a soft diaphanous material, one end of which is taken from the right side of the shoulder across the front, draped over the head and allowed to fall at the back. The attendants (Plate 13) are attired in this costume. However, a distinctive feature of this costume is the pointed hat worn by the attendant holding a flywhisk and the hat seems to be elaborately embellished. A narrow band of cloth or sash is draped around the neck in folds with the ends allowed to hang at the back. The shoes of the attendants are without heels and the in step or the upper covers the whole foot. They could be made of velvet, leather of felt.

On comparing, the costume with that of the period of Babur, Akbar and Humayun; the changes in the costume and the evolution of the costume can be observed. A costume similar to the *peshwaz* is seen worn by attendants in miniatures of the Babur, Akbar and Humayun. In the miniatures of Babur, a centre fastening, knee length tunic, similar to the *peshwaz* (Plate 7) is worn by the attendants. It is made of an opaque fabric. In the miniatures of Akbar, the garment is made of both a thin diaphanous material where the *patka* is clearly visible at the waist and a thicker opaque material where only the lower end of the *patka* is visible because of being worn under the *peshwaz*. This change can be said to be an influence of styles of costumes prevalent in India and the use of exquisite textiles produced in India due to the Royal patronage of the Mughals.

The women are heavily adorned with ornaments (Plates 12 & 13). In addition to the below mentioned jewellery, a nose ring is also seen worn by the musicians (Plates 13a & 13b). This indicates that the nose ring believed to be worn by the Hindus is seen in the harem. It could be that the woman shown wearing the ornament is a Hindu or it could be an Indian influence with the Muslim women wearing the same. Further, a list of ornaments worn on the hair, hands, ankle and feet ornaments (mentioned below) worn by the Mughal women indicates an Indian influence, as the wearing of the such ornaments was alien to women of the Mughals.

They can be seen adorned in the following ornaments-

i. Head ornaments: *mang*, chain or strings of pearls worn over the hair part; *sisphul*, head ornament resembling a marigold; *kotbiladar*, consists of five bands and a long centre drop, worn on the forehead.
ii. Nose ornaments: *besar,* circular, broad gold wire hoop strung with pearls, hung from a nostril; *laungs*, stud in the shape of a clove, placed in a nostril.
iii. Ear ornaments: *bali*, circlet with a pearl; k*aranphool,* ear ornament or stud shaped like a magrela flower; *mor-bhanwar*, peacock shaped ear-pendant; *pipal-patti* (pipal leaf), crescent shape with leaf pendant, eight or nine worn in each ear.
iv. Neck ornaments: *guluband*, five or seven rose-shaped gold units strung on silk thread, worn tightly around the neck; *hans*, torque necklace; *har,* long necklace of strings of pearls inter-spaced with gold units.
v. Arm ornaments: *bazuband*, armlet of various kinds; *chur,* bracelet worn above the wrist; *churin,* bangles thinner than the chur, seven worn together; *gajrah,* bracelet of gold and pearls; *jawe,* five gold barleycorns (*jau*) strung on silk, a pair worn one on each wrist; *kangn*, *r*igid, hollow bracelet; t*ad*, hollow tube shape, worn on the upper arm.
vi. Fingers: *anguthi*, finger rings of various kinds.
vii. Feet: *anvat*, Ring for the great toe; *bhank* – worn on the instep, triangular or square; *bichhwah* - worn on the instep, shaped like half a bell; *ghunghru* – small gold bells, six on each ankle; *jehar* – three gold anklets worn together in descending order; *pail* – anklet (Untracht, 1997).

Costumes of Emperor Shahjahan

COSTUMES OF EMPEROR SHAHJAHAN (1628 – 1669 A.D)

The miniature paintings of Shahjahan have been sourced from various published works of the Mughal albums contemporary to the Emperor Shahjahan and from the Padshahnama (official state biography of Shahjahan) as they depict the contemporary costumes of the Emperor.

Shahjahan had a greater preference for gorgeous and gaudy dresses than his father, although there was not much difference in the garments used by them (Ojha, 1975). His attachment to Mumtaz-al-Zamani was intense. After her death, he wore only white suits (sarasar libas-i-safid) on Wednesdays, the day of her death, and throughout the month of Dhu-i-Qadah.

The age of Shahjahan was the climax of Mughal Pageantry. During his reign, both from Persian and European sources (Travellers - Thevenot's account), one change is clearly noticeable; the ribbons (ties) of his garments become more spectacular and attractive. They had become two fingers broad, and a foot long and there was seven or eight of them from the upper part down to the haunches", of which only first and the last were tied, while the rest "hung negligently as being more graceful".

The cloth of the turban was about half a yard broad, as remarked by Chaplin Terry, and 20 or 30 ells in length, weighing only 4 ounces. When wreathed round the head it "much resembled the shape of the head", but was "higher behind by four of five fingers breadth than before". The *kalghis* or the plume for them was mostly brought from Kashmir. Shahjahan kept a beard. After the death of Mumtaz Mahal, he wore spectacles.

ANALYSIS OF COSTUMES DURING SHAHJAHAN'S REIGN (1628 – 1669 A.D)

MEN'S COSTUME

Costumes of Emperor Shahjahan - The costumes during the reign of Shahjahan reflected pomp and grandeur. The costumes became more sumptuous and decorative as compared to Jahangir's reign. The costume of Shahjahan consisted of the following garments - a calf length *jama* with a shorter flare at the hem, made of exquisite fabrics; a sleeveless hip length jacket open throughout and fastened at the waist (Plate 1) or a jacket with elbow length sleeves and the neckline trimmed with a fur collar (Plate 2); the characteristic double *patka*; a turban with a broad transverse band in the middle and of the shape of a conch shell and a *churidar paijama*. The *jama, patka,* turban and *paijama* are ornamented with elaborate, stylized, floral motifs and borders etc. The details are as follows:

1. **Inner Wear –** Though there is a reference to an under garment such as a *nimcha* or *nima* (Kumar, 1999) in the review of literature, an inner garment cannot be seen in the miniatures of Shahjahan. It may be possible that an inner garment was not worn.
2. **Outer Wear –** The *jama* is mid-calf length (Fig. 1). The *jama* is similar in structure to that of Jahangir. The ties of the *jama* are numerous and of a defined shape. They are longer and broader as compared to that of Jahangir's reign. They are made either of a contrast coloured fabric (Plate 3) or of the same fabric as the *jama* (Plate 5). It could be said that only the first and the last ties are functional and the remaining being decorative. For example, Plate 3a. The ties are elaborate (approx 8-9) and numerous. The ties are longer in length, from the armpit upto the waist (Fig. 2). They are narrow at the beginning and gradually broaden towards the tip and again taper to a point (like a men's tie). They are of a contrast colour (Plate 3a) with a design in gold. A loop is visible at the tip of the fastening of the *jama* indicating that

the first tie was used to fasten the *jama*. The overlapping edge of the right front of the *jama* is visible in the detail of the image (Plate 3a).

The silhouette of the *jama* during the reign of Shahjahan was even more structured, than that of Jahangir and Akbar. It exhibited a certain degree of formality in structure and was more tailored. It was made of exquisite brocaded fabrics of satin, silk and other sheer (translucent) fabrics. These were heavily patterned with floral motifs and floral borders (Plates 1, 2, 3 & 5). The ornamentation of the various types of fabrics of the *jama* is as follows-

In one miniature the fabric (Plate1) is heavily ornamented with gold work. It is dull green in colour and ornamented with a floral motif worked in gold, the *kimkhab* fabric i.e. a gold flowered fabric. In a second miniature the emperor is attired in a flowered, (Plate 3) silk brocade or satin (*atlas*) *jama*. The fabric is either gold brocaded with the motifs worked in supplementary coloured silk woof yarns or it is embroidered in gold and coloured silk floss. In a third miniature, the *jama* (Plate 5) is made of a deep orange coloured fabric ornamented with a stylized floral motif. At the hem is narrow border with scroll like pattern in gold. The fabric is either gold brocaded or it could be tinsel printed in gold. The *jama* (Plate 6) is made of a white, probably a satin (*atlas*) fabric.

3. **Over Garment –** It consists of two types of jackets.
   - *Sadri* - The first is a sleeveless, hip length jacket (Plate 1), probably known as the *sadri*. According to the review of literature the *sadri* in common usage means a sleeveless jacket worn over a shirt or kurta alike by men and women (Goswamy, 1993). It is open throughout the front and fastened at the waist with a *patka*. The emperor wears a gold vest (of *kimkhab*) with cloud patterns embroidered on it (Fig 3).
   - *Gadar or Farji* - The second is a thigh length jacket with elbow length sleeves and the neckline is trimmed with a fur collar (Plate 2, Fig. 4). There are two kinds of over coats mentioned in the review of literature, the description of which is similar to the kind of jacket observed in the miniature. The first is the *gadar* which is referred to as the Indian fur-coat. It had a border of fur running over the opening sides in the front. The *gadar* was made without collars with

half or full sleeves and was quilted with two and half seers of cotton. The second type of coat is known as the *farji*. The *farji was* a long cloak worn over the shoulder, open in front, but shorter than the *jama* or *peshwaz* in length. Its sleeves were either loose and long or loose and short. It had an edging of fur round the neck during the winter and remained plain or embroidered during summer. The overcoat (Plate 2) is made of a gold brocade *kimkhab* with a fur collar and is probably similar to the description of the *farji* in the review of literature. The coat has a fitted bodice and flares from waist to hem. An inverted box pleat is visible at the sides (seams) from the waist downwards (Fig. 4).

4. **Waistband -** The *patka* became more stylized and elaborate (Plates 1 & 3). Its width increased. It is thigh or knee length. It consists of either the characteristic double *patka* (Figs. 1 & 2) or an elaborate single *patka* (Plate 1). The designs of the *patkas* are as follows-

In one miniature the *patka* (Plate 1) is heavily ornamented in gold with floral motifs. It is distinguished into three variously coloured vertical panels by the use of different colours- light orange, brown and yellow. The ends of the *patka* are edged with a fine tassel. In another miniature the double *patka;* consists, of a heavily brocaded fabric patterned with intricate floral, curvilinear scroll like patterns (Plates 3 & 5) and the other is a shorter, *patka* made of a white cloth (Plate 5) or a brocaded fabric or embroidered in gold (Plate 3).

5. **Draped Garment –** A sash is draped in one miniature when the Emperor is of a younger age. It is made of a fabric folded to form a narrow band. The main field is white with a brocaded border of gold on all sides. It is draped around the neck with one end hanging in front from the right shoulder and the other edge fastened at the back from under the right side (Plate 5, Fig. 1).
6. **Lower Garment -** The *paijama* is either made of gold brocaded fabrics patterned with floral or cloud like motifs (Plate 3); or plain un-ornamented fabrics (Plate 5) or striped fabrics (Plates 1 & 2). The *paijama* is finished at hem with beading of pearls (Plate 2). The references to striped silk fabrics indicate names such as *daraibaf* (brocaded silk with a striped or wavy pattern) and *gulbadan* is another striped fabric usually a scarlet stripe with another colour.

7. **Headgear –** During the reign of Shahjahan the turban became more elaborate and of a distinct shape, i.e. the shape of a conch shell. The turban was lobular with a small flat lobe at the front and a larger lobe sloping downwards and bound by a transverse band. It was wound round the head in the same manner as under Akbar and Jahangir but a broad band was introduced to hold it, tight upon the head (Fig. 5). The broad middle portion of the band passed behind the head above the neck, while the two ends of it were joined together upon top of the turban, covering the scalp. The transverse band was either of the same fabric or of a different fabric as the turban (Plates 1, 2, 3, 5 & 7). The turban seems to be pre-stitched with the transverse diagonal bands being preformed. The turban cloth was made of silk and gold thread or silk and cotton or cotton and gold thread or a tie-dyed fabric.

It is decorated with elaborate turban ornaments (*sarpech*) made of pearls, rubies and emeralds (Plate 1). A jewelled string is wound round the turban made of pearls and emeralds. There is a jewelled turban clasp ornament in the front at the centre of the turban. The turban is decorated with a *(kalghi*) plume of heron's feathers at the back. The turban (Plate 3) is made of a brown coloured brocaded fabric, with white spots.

8. **Footwear -** The footwear consisted of elaborately ornamented slip-on shoes *juti's* or *mojris*, probably brocaded or embroidered in gold. The upper covers the whole foot and the shoe is without a back flap (Plates 1, 2 & 5). The sole is made of leather and the upper is made of velvet, felt or leather
9. **Jewellery -** The jewellery is opulent consisting of heavy necklaces, armlets, bracelets, rings and turban ornaments of gold set with pearls and precious stones. The turban is also studded with elaborate, jewelled *sarpechs* ending in a *kalghi* of a plume of black heron's feathers with the ends drooping at the back with pearls attached at the ends. A broad jewelled plate is wrapped around the turban known as the *sar-patti* (Plate 5).
10. **Accessories -** The accessories consists of archer's rings, a quillion dagger (*jamdhar*), a *khanjar*, a straight sword, a curved sword, an elaborate jewelled *sarpech*. The emperor is holding a rifle studded with precious stones etc. (Plates 1, 2 & 3). The emperor holds a jewelled pendant miniature portrait of himself (Plate 3). The sheath of the sword and dagger are also similarly ornamented with precious

stones. A jewelled fringe (of pearls) is probably hung to the sheath of the dagger and is visible under the belt (Plate 1).

Costumes of the other Members of the Royalty – It is basically similar to the Emperor but simpler in terms of embellishments.

Costumes of Dara Shikoh – The person standing in front of Shahjahan is Dara Shikoh (Plate 2). The *jama* is calf length, with prominent pleats at the sides and front of the *jama*. It is fastened under the right armpit. A sleeveless jacket (coat), gold coloured made of a brocaded fabric with floral motifs is worn on top. The trousers are made of a brocaded fabric with floral motifs and are finished at the hem with beading of pearls. At the waist is a jewelled belt with a floral clasp (buckle) at the centre. The *patka* is elaborately patterned with scroll like curvilinear floral stems. A dagger with a tasseled fringe of pearls is fastened under the belt. The turban is decorated with two jewelled strings consisting of pearls and rubies. A plume of feather is fastened at the top-centre of the turban. The jewellery consists of single stringed necklaces of pearls, a small necklace with a large precious stone as a pendant in the centre, besides earrings, armlets, bracelets and rings etc of precious stones. The footwear is similar to Shahjahan. A curved sword and shield and a belt for fastening the sword and shield is visible.

The figure in the centre of the miniature (Plate 8) seated on a dark coloured horse (brown colour) which is beautifully decorated is Prince Dara- Shikoh. The Prince is sumptuously attired according to the occasion of his marriage. He is attired in pale saffron (orange) *jama*, calf length, with striped (yellow, green) churidar *paijama*. A jewelled belt and a brocaded *patka* are fastened from it. A narrow band of cloth probably of gold brocade is draped on the left shoulder. The turban is decorated with two jewelled strings, and a third jewelled string is placed around the turban.

The prince is adorned with heavy necklaces of pearls, rubies and emeralds. Other jewellery consists of armlets, bracelets, rings, earrings and a jewel encrusted sheath of the sword. The footwear consists of red coloured flat heeled shoes. The Princes is accompanied by Shah- Shuja and Prince Muradbaksh (moving clockwise).

Costumes of Shah- Shuja and Prince Muradbaksh – Both the princes are attired in similar costumes (Plate 8). The *jama* is made of a thin, flowered, brocaded gauze like fabric of silk muslin. The fabric is translucent, revealing the *churidar paijama* worn

under the *jama.* The *jama* is calf length and a sleeveless jacket is worn over the *jama*. The jacket is hip length. A jewelled belt is fastened at the waist and from it is fastened a brocaded *patka* folded to form a narrow band. The turban style, decoration on the turban and adornment of jewels is similar to Dara Shikoh although to a lesser degree befitting the brothers of the groom. The footwear consists of flat heeled slip on shoes.

Costumes of the Noblemen - It is of the same style as that of the Emperor. The costume consists of a *jama*, a hip length sleeveless jacket, a double *patka*, turban and *paijama*. The *jama* is mid calf length (Plates 6 & 6a, Fig. 6), fastening under the right armpit. The *jama* is made of exquisitely woven flowered fabrics, some translucent, other opaque and other's plain.

A courtier standing (Plate 6a) near a young prince is shown wearing a dark coloured sleeveless jacket (satin) over a plum coloured flowered fabric. Some of the courtier's are shown wearing the double *patka* (Plate 6a, Fig 6) with intricate floral designs. The trouser tapers to the ankle in folds. The turban cloths are either plain, have checks, stripes or small floral motifs (Fig. 7). The courtiers are showing wearing bracelets, rings, necklaces, turban ornaments, earrings etc. The accessories fastened include daggers-the *jamdhar* and the *katar*, a small dagger hangs from a *patka*, a circular shield, a sword fastened at the back by a string fastening across the chest, a straight sword and a stick held by one hand at the front.

Costumes of Guards / Attendants – The characteristic features of the costumes (Plate 7a) are similar to the costume of the Emperor and the noblemen but simpler in ornamentation. The *jama's* are calf length, with numerous, long length ties (Fig 8). The *jama's* are decorated with elaborately patterned floral motifs. A short (half sleeved) hip length coat is worn over the *jama*. A *patka* is fastened at the waist and a belt is worn over the *patka*. The *patka's* are also elaborately patterned and are either single or double *patka's* (Plate 4). The lower garment consists of a trouser and boots or flat heeled shoes with calf length stockings are worn over the trousers (Fig 8). A draped garment folded and made into a narrow band of cloth is draped diagonally over one shoulder. The turbans are of Shahjahan's style. A shield (circular) and sword is fastened at the back of some of the courtiers (Fig. 8). Some of the attendants are holding sticks. A dagger (the *jamdhar*) is fastened at the right side of the waist.

Costumes of the Musicians – The musicians (men) (Figs. 9 & 10) seated on elephants (Plate 8a) are attired in *jama's* with trousers; a *patka* is fastened at the waist and small, short sized turbans of varying styles (Plate 8a, Fig. 10). Hip length jackets are worn over the *jama.*

WOMEN'S COSTUME

Costumes of Dancers – Their costumes are similar to the women's costume observed during the reign of Jahangir. The basic garments are the same, however there is a variation in terms of the style of the garments. They details are as follows:-

i. Hindu Dress - The costume consists of a short, high *choli*; an *odhani* or *sari* draped over an ankle length skirt or *lehanga*, the *choli* and *sari* both are made of very fine diaphanous material. (Plate 6c, Detail of 6b, Fig. 11 a). This costume is the same as that of the women of Jahangir except that the *lehanga* seems to have a larger girth at the hem and has a border at the waist and the hem which helps in the drape of the skirt. The folds or gathers of the *odhani* are gathered in the centre of the waist and cover the parting of the legs. The fine and dense gathers of the *odhani* fall in the front in soft folds and are tucked in at the waist before one end is taken around the body, draped across the torso and over the shoulders. The other half of the *odhani* is draped over the head and allowed to hang loosely at the back. This is worn by Hindu women (Plate 6c, detail of 6b).

ii. *Peshwaz* - The costume consists of a *peshwaz* and *odhani* draped over the head, both made of transparent material; and a trousers or *paijama*. The *peshwaz* is made of a thin and fine diaphanous material. The *peshwaz* consists of a short (high waisted) *choli,* the skirt is gathered at the waistline of the *choli,* it is open throughout and flares out at the ankles. A sash or the *phenta* consisting of two narrow strips of cloth, elaborately patterned is tucked in at the centre of the waist in the drawstring of the *paijama* covering the parting of the legs, the two ends reaching the ankles (Figs.11 b & c). The trousers are made either of plain, striped fabric or ornamented with fine floral motifs. The *phenta* is ornamented with floral motifs or a scrolling vine pattern with a tasseled fringe at the edge. An *odhani* made of a thin

diaphanous material is draped over the head with the edges allowed to hang loosely in folds.

There is a difference in the style of the *peshwaz* depicted during Jahangir's period and Shahjahan's period. The *peshwaz* during the Jahangir's period is made of a slightly transparent, more or less opaque material. It is mid calf length. It is low waisted from the point where the trousers are fastened. It is more like a single garment with a low waisted bodice, with full length sleeves and skirt attached to the waist, open in front from waist downwards.

The *peshwaz* of Shahjahan's period has developed into a frock like garment with a distinct high waisted, short sleeved *choli*. A frock like skirt is gathered to the waist seam of the *choli*, the skirt having a large flare at the hem. The skirt of the *peshwaz* and the *phenta* tucked at the centre reach upto the ankles. The material of the *peshwaz* is fine, transparent and flimsy. The *churidar paijamas* are made of either striped material or patterned with floral motifs.

The *odhani* is made of a soft diaphanous material, one end of which is taken from the right side of the shoulder across the front, draped over the head and allowed to fall at the back (Plate 6c, detail of 6b).

A dancer in the upper row wears a short jacket over the *peshwaz* (Plate 6c, Fig. 11 b). It is high waisted, fitted till the waist flaring downwards till the hips. It has short sleeves and is open throughout the front. It has loops or ties on both sides till the waist. It is patterned with floral motifs (Plate 6c, Detail of 6b, Fig. 11 b). The skirt of the *peshwaz* is made of a translucent flowered fabric. A hat or crown is worn over the head.

The women are heavily adorned with jewellery (Plate 6c, Detail of 6b) consisting of elaborate earings, necklaces of various types – long, jewelled strings consisting of precious stones such as rubies, emeralds and short necklaces with large pieces of jewels set in gold; armlets with a tasseled fringe, bracelets, finger and toe rings, anklets etc. The women can be seen adorned in the following ornaments. (For a detailed description of each ornament refer to Women's costume of Jahangir).

i. Head ornaments: *mang*, *sisphul* and *Kotbiladar*.
ii. Nose ornaments: *besar* and *laung*

iii. Ear ornaments: *bali*, k*aranphool, Mor-bhanwar* and *pipal-patti* (pipal leaf)

iv. Neck ornaments: *guluband*, *hans* and *har*

v. Arm ornaments: *bazuband*, *chur*, *churin*, *gajrah, jawe*, (*jau*) *kangn* and t*ad*

vi. Fingers: *anguthi*

vii. Feet: *anvat*, *bhank*, *bichhwah*, *ghunghru*, *jehar* and *pail* (Untracht, 1997).

Costumes of Emperor Aurangzeb

COSTUMES OF EMPEROR AURANGZEB (1658 – 1707 A.D)

The miniature paintings of Aurangzeb have been sourced from various published works featuring miniatures of Emperor Aurangzeb. Aurangzeb was an orthodox Muslim and did not patronize the arts including that of the art of miniature painting. During his reign, the art of miniature painting declined, with most of the Mughal painters migrating to other regional courts. Due to this limitation it was difficult to source miniature paintings attributed of the immediate period of the reign of the Emperor and paintings have had to be selected from later sources. They, however depict costumes contemporary to the Emperor Aurangzeb.

The costumes during the reign of Aurangzeb were similar to those of Shahjahan in terms of trends and styles with slight variations and simplicity in terms of ornamentation of the costume. Aurangzeb was a puritan. The fashion of dress in his reign became simple and austere. Gold silver threaded stuffs were banned by the state, and the rich wore silk garments, "commonly streaked with several colours". "The Emperors coats were always made of very moderately priced" material, for each *qaba* did not exceed Rs 10 in cost".

On special festive occasions however, the emperor seems to have maintained the undimmed traditional grandeur of his house. Bernier, for example, describes the Emperor, as he saw him, on the occasion of an annual festival, held in the Khas Mahal, thus, "The king appeared seated upon his throne, at the end of the great hall, in the most magnificent attire. His vest was of white and delicately flowered satin, with silk and gold embroidery of the finest texture. The turban, of gold cloth, had an aigrette whose base was composed of diamonds of an extraordinary size and value. A necklace of immense pearls, suspended from his neck, reached to the stomach, in the same manner as many of the gentiles wears their strings of beads" (Ojha, 1975).

ANALYSIS OF COSTUMES DURING AURANGZEB'S REIGN (1658 – 1707 A.D)

MEN'S COSTUME

Costumes of Emperor Aurangzeb - The costume of Emperor Aurangzeb consists the following garments- a *jama* calf length or lower almost reaching the ankles; a short sleeved hip length jacket open throughout and fastened at the waist (Plate 6) or a jacket with elbow length sleeves and the neckline trimmed with a fur collar (Plate 3); a *patka* single or double; a sash draped diagonally over the left shoulder (Plate 1); a *churidar paijama* and an angular turban high at the back.

1. **Inner Wear –** Though there is a reference to an under garment such as a *nimcha* or *nima* (Kumar, 1999) in the review of literature, an inner garment cannot be seen in the miniatures of Jahangir. It may be possible that an inner garment was not worn.
2. **Outer Wear -** The *jama* is calf length and has a high, raised neck band. The ties of the *jama* are numerous (Plates 1, 2, 7 & 8) and similar to those depicted in the miniatures of Shahjahan. The ties are short in (Plates 1 & 2, Figs. 1, 2) and are longer in (Plates 7).

The drape of the skirt differs from that of Jahangir or Shahjahan. The skirt has a large girth at the hem. The fabric seems to be arranged into pleats (Plates 1, 2 & 11). There seem to be box pleats in the skirt of *jama* (Plate 2). The width of the pleats gradually increases from the waist to the hem. The *jama* in some of the miniatures consists of an opaque fabric, unornamented or patterned with small, singular (Plates 4, 8, 9 & 11) floral motifs. However, in certain miniatures (Plates 3, 5 & 7) the costume of Aurangzeb, his son and other courtiers consists of heavily ornamented garments made of gold brocade or embroidered in gold *zardozi* or *kalabattu* and ornamented with coloured floral motifs worked in silk. The details are as follows:-

The fabrics of the *jama* range from the satins or velvets probably brocaded or embroidered with coloured silk thread (Plates 3 & 9); gold brocades ornamented with floral patterns (Plate 5); an exquisite, translucent, gauze like silk (brocaded muslin) or

satin (*atlas*) flowered *jama* (Plate 6); or an unornamented transparent *jama*, of plain white colour made of a fine muslin (Plate 10).

3. **Over Garment –** It consists of two types of garments. They are similar to those worn by Shahjahan.
    - *Sadri* - The first type of jacket is hip length, sleeveless, or short sleeved, open throughout and fastened at the waist with a waistband (Plate 6). It has a long 'V' shaped opening till the waist. The jacket is ornamented with floral motifs and made of a sheer fabric. The Emperor is sumptuously attired according to the occasion of his marriage.
    - *Gadar or Farji* - The second type is a thigh length jacket or overcoat, with a fitted bodice, a flared skirt (Plates 3, 9 & 11, Fig. 3) and elbow length sleeves. It is open throughout its length. The front edges are trimmed with a black fur collar or lapel till the waist (Plates 3 & 9). The over garment is without a collar (Plate 11). It is (Plate 11) trimmed with a narrow binding in silk on all the edges. The fabric of the garment (Plate 11) is brocaded (made of silk and gold zari yarns) and the motifs i.e. large singular naturalistic floral motifs seem to be embroidered in gold and silk floss or it could be printed fabric known as a *chhint*. The overcoat (Plates 3 & 9) is gold or crimson red coloured. It is ornamented with floral motifs and the edges of the sleeves of the overcoat are finished with a narrow border.
4. **Waistband -** The *patka* is either thigh length or knee length. It is either single as in (Plates 4, 7, 8, 9 & 11) or double as in (Plates 1 & 2). One of the double *patkas* is white. The edge of the other double *patka* consists of borders of floral motifs and linear flowering plants with foliage at the edge. The *patka* is gold brocaded and the main field is ornamented with a curvilinear creeper or scroll like pattern and (Plate 11) linear flowering plants with foliage at the edge.
5. **Lower Garment -**The *paijama* (Plate 11) is made of a brocade fabric or a printed fabric known as a *chhint* patterned with small floral motifs in deep red colour.
6. **Draped Garment –** It consists of a sash made of a fabric folded to form a narrow band and is draped diagonally across the chest on the left shoulder (Plate 1, Fig. 2).

This is a style seen in Shahjahan's miniatures (Plate 6) as one of the courtiers has a sash draped on the shoulders.

7. **Headgear –** It is basically of a similar style to that of Shahjahan (Fig. 4). However there are certain differences. The turban is shorter or smaller. It has a distinct (broad) transverse band, usually of a contrast coloured fabric and a very high lobe at the back which is smaller. The turban is of an angular shape. The turban is made of a silk fabric patterned with small motifs (Plate 9) and the transverse band is made of a brocaded fabric either plain (Plates 9 & 11) or striped (Plate 3) in coloured silk and gold brocade.

   The ornamentation of the turban is simpler. It is either decorated with a single (Plate 1) or double (Plates 2 & 11), jewelled pearl string with precious stones such as rubies, emeralds around the transverse band and a small ornament at the front and an ornament (*sarpech*) set with a plume of heron's feathers decorated with pearls (*kalghi*) at the back.

8. **Footwear –** It consists of heeled boots (Plate 1), knee length, made of leather and embroidered in floral motifs with curvilinear stems or flat-heeled *juti's* made of leather without a back flap (Fig. 4).
9. **Jewellery** – It seems to be less opulent, simpler as compared to Shahjahan and Jahangir. It consists of heavy necklaces, armlets, bracelets, rings and turban ornaments of pearls and precious stones such as rubies, emeralds and diamonds (Plates 1 & 11). Among other items is a jewelled belt at the waist (Plates 2 & 11).
10. **Accessories –** A long straight sword or *khanda* (Plates 1, 2 & 11), a plume of bird feathers and a dagger (Plates 1 & 11), a spear and a hand glove with a falcon perched on it (Plate 3).

Costumes of other Members of the Royalty

Costumes of Muhammad Azam - The emperor's third son (Plate 3 - a small boy) is sumptuously dressed and adorned with jewels befitting a prince. He is attired in a long length *jama*, fastening near the right armhole. The fastenings are similar to those of adults. The *jama* of gold colour is probably heavily brocaded (probably *kimkhab)* with

floral motifs. The trousers consist of a striped fabric, i.e. *daryai-baf* or *gulbadan*. The turban is similar in style to the emperor. It is embellished with an ornament at the front and two jewelled strings. The jewellery consists of necklaces, earings and bracelets, etc. A dagger, the *jamdhar* along with its jewelled fastener is fastened at the right side of the waist.

Costumes of Aurangzeb's Son - One of the emperor's sons (Plate 4) presents a tray of jewels. He is attired in a *jama*. The *patka* is thigh length. A belt is fastened over the *patka* at the waist. The *patka* is elaborately patterned with floral motifs. The *jama* has a stiff drape demarcated into pleats.

The turban is similar in style to the emperor. The footwear consists either of boots decorated with floral motifs. The jewellery consists of necklaces of precious stones, pendants of rubies and pearls fastened onto a gold chain, jewelled strings decorating the turban, armlets, bracelets etc. A dagger (quillion) type is fastened with a clasp ending in a jewelled tassel at the right side.

Costumes of Prince Azam Shah - Kneeling in front is Prince Azam Shah (Plate 9) who is attired in a purple *jama* ornamented with larger floral motifs. The ties are of contrasting fabric patterned with floral motifs. They are numerous, long and reaching upto the waist. The *patka* is thigh length, elaborately patterned with floral motifs. A jewelled belt is worn over the *patka*. A jewelled quillion dagger is fastened at the right side with a jewelled clasp. The turban is of similar style, orange coloured with dull/ pale green and gold, broad transverse band. The jewellery consists of heavy necklaces of pearls, rubies and emerald's. The turban is also similarly decorated.

Costumes of Prince Muazzam – He is standing in front of the Emperor. He is attired in an olive green *jama* (Plate 9, Fig 5a), ornamented with brocaded floral motifs. The collar is raised, quilted and consecutive rows are padded. The *patka* is of the style mentioned above and a jewelled belt is tied over it. A jewelled *jamdhar* is fastened at the left side with a jewelled clasp. A circular shield and curved jewelled sword is also fastened at the left side. The turban is of similar style. The turban is decorated with an ornament at the back ending in a plume of feathers. The only jewellery visible is the

bracelet besides the turban ornament. The footwear consists of heeled boots composed of a patterned material of orange colour.

Costumes of Noblemen and Attendants – It is basically similar to the Emperor (Plates 3, 7 & 9) and a description is mentioned below.

Costume of Noblemen – The costumes of the two dignitaries on either side of Muhammed Azam (child), is similar to the emperor (Plate 3, Fig.7). It consists of a long length *jama*, unornamented and an overcoat with a fur collar ornamented with large, naturalistic floral plants. The turbans are similar to the Emperor (Fig. 6). The *patka* is thigh or knee length and patterned with floral motifs. A dagger, the *jamdhar* is fastened at the right side of the *patka* by a jewelled clasp.

The turban is of a similar style as the Emperor and made of a patterned fabric. The right hand of the dignitary on the left of Azam is covered with a glove. A sword and circular shield can be observed fastened on the left side. The footwear is similar to the Emperor (Fig. 8).

Costumes of Attendants Holding the Fly Whisk, *Morchal* and Guards – The costume is similar in style and simpler in ornamentation

The costume (Plates 4 & 9, Figs. 9, 10) consists of long length *jama's*, ornamented with floral motifs, long ties of contrasting colour, *patka* double or single. The single *patka* is elaborately patterned of the style mentioned earlier. The turban is of a style similar to the emperor consisting of a patterned fabric and a broad transverse band in the centre. A jewelled dagger (quillion) is fastened under the *patka*. A circular shield and a sword are fastened at the left side. The footwear consists of heeled boots or flat shoes of a patterned material. The costume of the infantry men (Plates 10, Fig. 9c) consists of a *jama* made of a partially white transparent material; a thigh length single *patka*; a large cloth turban, knee length boots and holding a circular shield and a curved sword.

Costumes of Musicians - The musicians (Plate 6, Fig. 11a) are attired in *jamas* with a short sleeved, hip length jacket worn over the *jama*. The jacket is worn by the percussionist. The jacket is open throughout and fastened at the waist with a *patka*. The

patkas are either single or double. The turbans are short and worn high at the back (of a style prevalent during the reign of Shahjahan).

WOMEN'S COSTUME

Although, costumes of the women of the royalty are not depicted in the miniatures, a reference to the kind of fine fabrics used in the costume is mentioned here which probably gives information on the texture of fabrics employed. It is said that so gossamer-fine used to be the muslins of India that once Princess Zeb-uniNissa was seen in public apparently dressed in nothing. Her father, the Emperor Aurangzeb, rebuked her severely for thus desecrating the dignity of the royal court. The Princess calmly retorted that not only was she fully clad but had actually wrapped the muslin garment seven times round her body! So fine were the *shabnam* of Dacca that when laid on wet grass it was invisible to the eye, hence the name "evening dew." And, it is said, the *abrawan* also was so filmy that if thrown into a stream it could not be seen under the surface of even quiet and unruffled water (Mehta, 1960).

Costumes of Singers and Musicians - The costumes are generally similar to the women's costume observed during the reign of Shahjahan (Plates 6 & 6a Fig. 11 b). (For details refer to the women's costume of Shahjahan). A general description of the costumes is as follows:

The subject of the miniature depicts the celebrations of the wedding of Prince Aurangzeb. It shows the dancers attired in the Muslim dress consisting of a *peshwaz, odhani* and *paijama*. The (Fig. 11 b) *peshwaz* has a high waisted, short *choli*, open throughout the front; a *phenta* tucked in at the centre of the waist with two ends falling upto the ankles and a translucent *paijama* or trousers. The *peshwaz* is almost ankle length. The *phenta* is ornamented with small floral motifs or scroll like curvilinear designs. The translucent *odhani* covers the head with the two ends hanging loosely at the back. The women are heavily adorned with jewellery. The jewellery is similar to that observed in the miniatures of Jahangir and Shahjahan.

Costumes of Maharaja Udai Singh

COSTUMES OF MAHARAJA UDAI SINGH (B, 1538, R. 1583 – 95)

The miniature paintings of Raja Udai Singh have been sourced from various published works on Mughal Paintings. According to the literature on miniature paintings of Marwar, Raja Udai Singh, like many other Mughal courtiers, had his portrait painted at court. He had posed for portraits by Akbar's artists without seeking to emulate them in Jodhpur. However, few individual portraits of Udai Singh were made or have survived (Crill, 1996). Due to the constraint mentioned above, lesser number of paintings comprised the sample for the costumes of Raja Udai Singh.

Udai Singh, the second son of the Marwar ruler Maldev, first came to the court of Akbar in 1569 bearing tribute from his father in recognition of his defeat at the hands of the Mughal Ruler. In an effort to dethrone his older brother, the legitimate heir to the Marwar throne, Udai Singh ingratiated himself with Akbar and soon became one of his trusted grandees. He ascended the throne of Marwar in 1583. Soon after his coronation and thereafter, his services were utilized by the Emperor Akbar in various expeditions in Gujarat, Cambay, Lahore, Siroh and the Deccan. Called "*mota raja*" ('fat king') in affectionate terms by the emperor, Udai Singh led many military campaigns.

In acknowledgement of the *Mota Raja's* loyalty, Akbar returned all of the Principalities of Marwar to Jodhpur, the state capital and the center of the region, and married Jodhbai, one of Udai Singh's daughters, to his heir – apparent, Salim (Jahangir). Marwar continued to exercise strong influence at the Mughal court through Jodhbai, who gave birth to Khurram, later to be known as Shah Jahan, the fifth Mughal ruler (Desai, 1995). Due to the marriage alliance, Udai Singh recovered not only the lost possessions of his ancestral kingdom but gained sufficient material advantages as well for the land of his birth. During this period of respite art and architecture developed in Marwar. The country which was desolate before the accession of the *Raja*, began to grow rapidly. A part of the Fort palace in Jodhpur was constructed by Mota Raja Udai Singh. He further tried to introduce administrative reforms in Marwar on the Mughal pattern (Bhargava, 1966).

ANALYSIS OF COSTUMES DURING UDAI SINGH'S REIGN (B. 1538, R. 1583 – 95)

Contemporary Mughal Emperor – Akbar (1556-1605 A.D.)

Costumes of Raja Udai Singh - The costume as illustrated in the miniatures, consists of a knee length tunic, probably a *bago* or *vaga* with a side fastening or a *kurta* like garment with a centre fastening made of fine fabrics such as muslins, silk muslins or silk gauzes. The skirt has a round hem or slits at the side, visible as uneven projections from the hem of the skirt. It is worn with a *paijama*, a short turban and flat shoes. An inner garment is not depicted in the miniatures. In addition, a reference to an inner garment is not found in the review of literature. Thus, it may be possible that an inner garment may not have been worn due to the hot weather conditions of a desert region. There are certain features of the costume that are similar to the costumes of the Pre-Mughal miniatures of Marwar and the costumes of the period of Akbar. These features are discussed in detail below.

The details of the costume are as follows:-

1. **Outer Wear** - The names of the men's upper garments mentioned in the review of literature include *vaga*[1], *bago*[2] *dodhi*[3], *dowad*[4] *kano*[5] and *jhhaga*[6]. One of the upper garments observed in the miniature of Raja Udai Singh (Plate 1) is a side fastening garment and is most probably the *bago* or *vaga*. The upper garment observed in the miniatures is of two types -
   - *Bago* **–** It consists of a knee length, full sleeved *bago* with a cross over bodice fastening at the right side (Plate 1, Fig. 1). The tunic is similar in structure to the *jama* and hence may be known as the *bago* (Plate 1) as referred to in the review of literature. The neckline forms a 'V' shape (Plate 1) around the base of the

[1] *Vaga* – It is an ordinary coat resembling *lambi- angarakhi.*
[2] *Bago* - The *Bago* was an ordinary coat resembling *Angarkhi*. It was less ostentatious, but of a similar cut and construction to the *jama*
[3] *Dodhi* – It has narrow folds at sleeves and waist. It has long ribbons stitched at arms and waist.
[4] *Dovada* – It is a kind of an upper covering of double folds.
[5] *Kano*- It is a coat with long sleeves.
[6] *Jhhaga* – It is like a skirt of elaborate folds and tied around the waist. It reaches up to the ankles. For its shape refer to Mewar painting, front cover, Lalit Kala Academi, A Coomarawamy's Rajput Painting, II, Plate XII B.

neck with a narrow shaped neckband attached to it. There are numerous ties visible at the right side behind the arm (as mentioned by the author Rosemary Crill, 1994 the convention that Muslims tie their *jamas* on the right and Hindus on the left is by no means always observed. While it is safe to assume that a man with a left fastening robe is a Hindu, one with a right fastening robe could be either a Hindu or a Muslim). The ties are small and similar to those observed in the miniatures of Akbar. The ties are made of a transparent material (Plate 1, Fig.1). The *bago* (Plate 3a – Udai Singh in a green *bago*) has the right front overlapping the left front and hence, the fastening is on the left side. The *bago* in one miniature is made of a translucent material (Plate 1), whereas in another miniature it is made of a plain fabric, probably of silk (Plate 3a).

- *Kurta* **–** It consists of a calf length garment, similar to a *kurta* (in modern usage), the skirt of the *kurta* flares at the bottom (Plate 2, Fig. 2). The neckline forms a round shape around the base of the neck and there seems to be a facing visible near the neckline. There is a short centre front placket opening with three circular buttons. The garment is made of a translucent material. The *kurta* is a loose fitted garment worn by men and women, most commonly described as a tunic (Goswamy, 1993).

The fabric (Plates 1 & 3) of the garments are translucent and could be the fine muslins (*Malmal*) produced mainly at Bengal or Dacca, or the silk muslins or silk gauzes referred to by Sir **George Watt** in Mehta, 1960. The other kinds of cotton fabrics mentioned in the *Ain-i-Akbari* are as follows: *khasa, bafta mahmudi, chautar, siri saf, gangajal, bhiraun, sahan, jhona, atan, asawali, jhola, salu, doriva*.

The fabric (Plate 3a) of the green *jama* could be plain silk. According to the list of plain silk and plain velvet fabrics in the *Ain-i-Akbari***,** they were brought from places in Central Asia, Europe, and Lahore and Gujarat in India. These fabrics include: *qatifa-yi-i -purabi*, a velvet from Gujarat; *taja – baf, dara – i – baf* are also velvets from Gujarat; *mutabbaq* **(**from Khallukh), *kamkhab* from Kabul and Persia; *tassar* is now chiefly made is Berhampore and Patna. *Tafta, anbari, darai,* from Europe. Other fabrics are *sitipuri, qababand, tat bandpuri, lah, misri, sar, plain kurtawar satin, kapurnur* formerly called *kapurdhur, alcha* (a striped silk fabric) and *tafsila* (Blochmann, 1977).

2. **Over Garment –** It consists of a knee length overcoat which is as follows.
    - *Dagali* or *Gudadi* - A half sleeved overcoat or *dagali*, knee length, with slits at the sides, is worn over a full sleeved *bago* of white colour (Plate 4, Fig. 4). The overcoat has a 'V' shaped opening till the waist with an ornamented, probably gold embroidered neck band till the chest. It is fastened at the waist with a double *patka*. A different coloured fabric is seen underneath indicating that the underside of the overcoat is finished with lining. The over coat could be lined with silk or wool or could be padded with cotton wool and could have been worn during the winter season. The review of literature mentions two types of overcoats worn over the upper garment. These are known as the *dagali*[7] and the *gudadi*[8]. The overcoat could be the *dagali* as mentioned in the review of literature that it was a coat with a wadding of cotton and lining. The outer fabric of the overcoat could be woven as it is patterned with floral motifs (Plate 4), or it could be brocaded or embroidered in silk and gold thread, or it could be a printed fabric, i.e., a Rajasthani *chhint*.
3. **Waistband –** The *patka* in the miniatures of Udai Singh is double (Plates 1 & 2) and of knee length. It is made of various types of fabrics. In certain miniatures both the *patkas* are made of patterned fabrics (Plate 1). In others, one *patka* is of a plain cloth and the other is ornamented with floral (Plate 3a), or geometric (Plates 2 & 4) motifs. The *patkas* could be made of silk or fine wool and brocaded with gold thread or embroidered. The references to the fabrics used in the imperial wardrobe in the *Ain-i-Akbari* mentions that mixed fabrics of silk and wool were used for making *fotas* (lion bands), presumably meaning waistbands.

Regarding the wearing of the double *patka* by Udai Singh, a double *patka* is not observed in the miniatures of the Pre Mughal Period in India, i.e., the paintings of the Chaurapanchasika group. A sort of a double *patka* can be observed in the miniatures of the Pre Mughal Period of Marwar. This *patka* consists of three ends hanging at the front after being knotted at the centre front (Plates 1 & 3 of the Pre Mughal Period of Marwar). In addition, a double *patka* can be observed in the miniatures of the Emperor Akbar. The Emperor Akbar and the courtiers in many of the miniatures are seen attired

[7] *Dagali* – It is an upper cover over the coat with a wadding of cotton and lining.
[8] *Gudadi* – It is a padded cover put over the coat in winter.

in a double *patka*. However, a double *patka* is not observed in the miniatures of the ancestors of Akbar, i.e., Babur and Humayun. Therefore, it can be said that either a double *patka* was an Akbari innovation or it was worn by the Rajputs and adopted into the Mughal court by Akbar. The latter assumption seems more likely, as the association of the Rulers of Marwar with that of the Mughals began with reign of Udai Singh. The Rajputs as a clan were quite conservative and deeply rooted towards their traditional culture. A Mughal influence even if assumed, and that too in costumes, would have taken place gradually and would be more evident in the costumes of the subsequent rulers of Marwar. Therefore, Udai Singh adopting the double *patka* from the period of Akbar seems unlikely. Lastly, it can be said that a double *patka* was being worn by the Rajput rulers as is evident from the costume of Udai Singh and may have been adopted into the Mughal Court from the costume of the Rajputs.

4. **Draped Garment –** A sash is neatly folded to form a narrow band and is draped diagonally over the left shoulder (Plate 4, Fig. 4) and draped on top of the overcoat. One end of the sash hangs at the front over the left shoulder and the other end hangs at the back. It has a narrow brocaded border running lengthwise and could be a silk gauze fabric with golden yarns at the sides.

A narrow band of fabric similar to a sash can be seen draped in one of the miniatures of the Gita Govinda (Plate 3) of the Pre Mughal Period in India. Further, a sash is not depicted in the miniatures of the ancestors of Akbar, i.e., Babur and Humayun. However, a piece of cloth similar to a sash can be observed in the miniatures of Akbar. The courtiers can be seen attired in a band of cloth broader than the sash in some of the miniatures. Therefore, it may be probable that a sash may have also been adopted as a part of court costume from the Rajput rulers, i.e. Rulers of Jodhpur.

5. **Lower Garment –** It consists of a *paijama* tapering to the ankles in folds. It is of a plain fabric which is opaque (Plates 1, 2 & 3a). The fabric could be made of silk or a mixture of silk and gold. In addition, although there is reference to a *dhoti* worn as a lower garment in the review of literature, it is not depicted in the miniatures. It may be possible that a *dhoti* was worn indoors and was not a part of the formal court attire. It may not have been worn at the Mughal court and therefore, is not depicted by the miniature painters.

6. **Headgear –** It is different in shape from the earlier turbans of the pre-Mughal period of Marwar (Fig. 5). The basic structure of the turbans of the paintings of Pre Mughal Marwar and that of Udai Singh is similar, consisting of small turban with a lobe at the front, a transverse band in the middle and a lobe at the back, but it's shape is different. The turbans of pre Mughal Marwar are small but are angular in shape with a narrow transverse band. This may be because the paintings of Pre Mughal Marwar are folk paintings and depict folk costumes. So such costumes cannot be said to be representative of costume of the royalty.

The turban of Udai Singh is small, flat, tightly enclosing the head. The turban of Udai Singh is without a cap. It is similar to one of the turbans of the Pre Mughal period of India, i.e., paintings of the Chaurapanchasika, indicating that such turbans may have been worn in India prior to the Mughals. Such a turban is also characteristic of the style of turbans of the Akbar period. Further, it may be noted that the headdress of the ancestors of Akbar, i.e., of Babur and Humayun was very different, being suited to the climate of Central Asia. Therefore, it is quite probable that Akbar may have adopted the small turban from that of the Rajput Rulers, i.e., Rulers of Jodhpur.

The turban is ornamented (Plate 1) with two jewelled strings of pearls and an ornament at the centre. It could be made of fine cotton muslins or silk gauzes. The references to the fabrics used in the imperial wardrobe in the Ain-i-Akbari mention that mixed fabrics of silk and wool were used for *chiras* (turbans). Another brocaded fabric known as *dupatta* was also used for making turbans. The word *dupatta* and *chiras* is mentioned in the list of gold stuffs of the Ain-i-Akbari indicating that mixed fabrics of silk and gold or wool and gold or silk, wool and gold were used for making turbans.

7. **Footwear –** It consists of broad, flat heeled shoes, the upper of the shoe covers the (Fig. 6) foot, and the shoe is open at the back. The tip of the shoe curls upwards and backwards. The material of the upper is felt, leather or velvet embroidered with golden thread and the sole is made of leather. The heeled boots are knee length and made of a patterned fabric such as leather. The heeled boots can be said to be of Mughal influence as such kind of footwear was not suited to the Indian

conditions in terms of topography and terrain, and are not seen in the Pre Mughal Miniatures of India.

8. **Jewellery –** It consists of earrings (studs), although on observing the miniature the type of ear ornament cannot be clearly defined; a jewelled necklace (Plate 2) and a turban ornament (Plate 1).
9. **Accessories –** A dagger such as the *jamdhar* (Plates 1, 3a & 4, Fig. 6) and a *katar,* (Plate 2) are fastened with jewelled strings. The others are a curved sword and a stick (Plates 1 & 4), and a pouch and archer's rings (Plate 1). The archer's rings are similar to those in the costumes of the Mughals. There are two jewelled broaches at the waist band to fasten the dagger and the *patka* (Plate 4).

Summary – Raja Udai Singh was a trusted ally and a close relative (due to a matrimonial alliance) of Akbar and was in close association with the Emperor throughout his reign. Therefore, portraits of Raja Udai Singh were made by the Mughal artists at the Mughal court. The costume as illustrated in the miniatures, consists of a knee length tunic, probably a *bago* or *vaga* with a side fastening or a *kurta* like garment with a centre fastening made of fine fabrics such as muslins, silk muslins or silk gauzes. The skirt has a round hem or slits at the side. It is worn with a *paijama*, a short turban and flat shoes. The costumes in general, depict a distinctiveness from the costume of the Mughals, such as the upper garment, *patka,* sash, turban, etc.

There are certain features of the costume that are similar and different from the costumes of the Pre-Mughal miniatures of India and Marwar and the costumes of the period of Akbar. The feature of the upper garment of Udai Singh, (Plate 1) viz., the slits at the sides of the skirt, is similar to the same garment with slits observed in the Pre-Mughal miniatures of North Western India and Marwar. In addition, a garment with slits at the side in the skirt is seen, though for the first time in the garments of the Emperor Akbar; his noblemen, guards and attendants, etc. It is not observed in the costumes of the Emperor Babur and Humayun. Therefore, it is possible that a tunic with slits may have been prevalent in India and worn by the Rajputs, i.e., by Raja Udai Singh prior to the Mughals and adopted as a court costume during the reign of Akbar.

The *jamas* of the Chauraspanchasika are made of a fine, transparent fabric, the drape of the garment is stiff. The *jamas* of the Pre Mughal period of Marwar are made of an opaque fabric. In addition, some of the tunics in the miniatures of Udai Singh are made of translucent fabrics which are similar to the kind of fabrics seen in the miniatures of the Chauraspanchasika. This indicates that translucent fabrics were prevalent in India prior to the Mughals. Some of the costumes of the emperor Akbar, and the courtiers were also made of translucent fabrics and it may be possible that these textures were adopted due to the same being prevalent in India at that time.

The double *patka* of Udai Singh seems to be a part of Rajput dress as it is also seen in the miniatures of the Pre Mughal Period of Marwar. Similarly, the sash seems to be a part of the Rajput dress and adopted in the court of Akbar from the costumes of the Rajputs. The turban of Raja Udai Singh is similar to one of the turbans observed in the Pre-Mughal miniatures of India and similar in structure to that of the Pre-Mughal miniatures of Marwar. It is also similar to the turban observed in the miniatures of the period of Akbar. This indicates that the turban of Akbar could be inspired from the turbans of the pre Mughal period in India and thereby adopted at the Mughal court. The footwear and accessories of Raja Udai Singh are similar to that observed in the miniatures of the period of Akbar. The similarities mentioned above, may be due to the association of the Mughals. For example, the knee length boots worn by Udai Singh are probably due to Mughal influence.

The ornamentation on the costumes is simpler as compared to the Mughals, though it can be assumed that similar kind of fabrics were used by the attending nobles, many of whom were rulers of the fiefdoms granted by the Mughal emperors, like the rulers of Jodhpur. The review of literature and the analysis of a *Byav Bahi* (1719 – 1764 A.D) of the marriage of the daughter of Maharaja Ajit Singh of Jodhpur (1707-24 A.D), indicates that sumptuous costumes using exquisite and rich fabrics were worn by the rulers of Jodhpur. The garments as mentioned in the *Byav Bahi* of the period of Ajit Singh were made of fabrics such as *kinkhamp, atlas, malmal, chhint, parcho, thirma, ilaycho, ganga - jamuni, tas, gulbadan*, asawari, *mahmudi, Banarsi* etc. The *Byav Bahi* mentions various types of turbans used by the royalty such as the *pag, pecha, potia, cholipech, davanpech* and *rajashahi mauliya etc.* The turbans depicted in the

miniatures, however, show only one type of turban worn by the ruler. The turbans were made of the most exquisite brocaded fabrics and fine cottons such as *tas, banarsi, khimkhap, muqayyashi, gulbadan, mahmudi* and *chira* etc., and decorated with borders of gold with *karchobi* work; gold *gota* borders and tassels; *gospech* and *balabandi of tas, Karchobi* work; and multicoloured tie dyed *pags* such as *mauliya Rajshahi* etc.

However, it may also have been possible that when in their own fiefdoms, the rulers of Jodhpur would discard the formal costume required to be worn at the Mughal court in favour of their traditional clothing and hence, the names of indigenous items of clothing such as *vaga, bago, jhagga, dhoti* and names of types of turbans such as *pag, pagari* and *pecha* appear in the review of literature and the *Byav Bahi's* (account of royal marriages).

Costumes of Maharaja Sur Singh

Costumes of Maharaja Sur Singh

COSTUMES OF MAHARAJA SUR SINGH (B, 1571, R. 1595-1619)

The miniature paintings of Raja Sur Singh have been sourced from various published works on Mughal Paintings. According to the literature on miniature paintings of Marwar, Raja Sur Singh, like many other Mughal courtiers, had his portrait painted at court. However, few individual portraits of Sur Singh were made or have survived (Crill, 1996). But, there are a number of *durbar* scenes from the reign of Jahangir and that of Shahjahan that provide detailed portraits of the nobles present, and Sur Singh can be identified in several *durbar* paintings.

Suraj Singh Rathor was the second son of Udai Singh of Marwar in the province of Ajmer, who had joined the Mughal Imperium under Akbar and had given in marriage to Prince Sultan- Salim (Jahangir) his daughter Manmati, who had become mother of Prince Khurram (Shahjahan). By virtue of this connection, Raja Suraj Singh, the maternal uncle of the prince, was given suitable ranks and a fief in Jodhpur after his father's death (Welch, 1987).

Sur Singh was an important and esteemed figure at Akbar's court. He accompanied Princes Murad and Daniyal on campaigns to the Deccan and Gujarat. He was gifted a kettle drum by Akbar for displaying extraordinary valour as a general in defeating the forces of Malik Amber in the Deccan. Under Jahangir he served with Shahjahan in the expedition against the Rana of Mewar and in the Deccan campaign. He continued to serve in the Deccan until his death in 1619. Sur Singh is mentioned favourably several times by Jahangir in his memoirs (Tuzuk – i Jahangiri), where it is stated that he 'reached high rank and great dignities'. He was appointed to the highest rank of a "Mansabdar" that could be awarded to a Hindu under Jahangir.

He was a general who was associated with almost every important military expedition during the reigns of Akbar and Jahangir. He was invariably entrusted with duties of a very serious nature in every expedition and he won signal success in all of them. The prestige and dignity of the state of Marwar was greatly enhanced as a result of the victories attained by its rulers in the various wars of the Deccan and Rajasthan. The chronicles of Marwar inform us that Sur Singh was not only honoured by the Mughal Emperor but with the enhancement of the Raja's personal dignity the State and the people of Jodhpur were immensely benefitted (Bhargava, 1966).

ANALYSIS OF COSTUMES DURING SUR SINGH'S REIGN (B, 1571, R. 1595 – 1619)

Contemporary Mughal Emperors – Akbar (1556 – 1605 A.D.)
Jahangir (1605 – 1627 A.D.)

Costumes of Raja Sur Singh - The costume worn by Maharaja Sur Singh consists of a knee length tunic, probably a *bago*, fastened on the left side as for Hindus; a skirt with a round hem or slits (three) at the sides, visible as triangular projections from the hem of the skirt and made of a fine fabric such as muslins, silk muslins or silk gauzes. It is worn with a *paijama* and a short turban. The costume is more refined in terms of style than that of Udai Singh. An inner garment is not depicted in the miniatures. In addition, a reference to an inner garment is not found in the review of literature. Thus, it may be possible that an inner garment may not have been worn due to the hot weather conditions. There are certain features of the costume that are similar to the costumes of the period of Akbar and Jahangir. These features are discussed below. The miniatures, (Plates 4, 5 & 6) are *durbar* scenes of the period of Shahjahan, and Sur Singh is present as a nobleman attired in court costumes.

The details of the costume are as follows -

1. **Outer Wear –** It consists of a *bago*, knee length, fastened on the left side (Plates 1, 2 & 3, Fig. 1) with three slits at the sides of the hem of the skirt visible as triangular projections from the hem of the skirt. This feature, viz. three slits at the sides of the skirt is different from the two slits observed at the sides of the skirt in the miniatures of Pre-Mughal period of Western India, Pre-Mughal Marwar and that of Raja Udai Singh. However, such slits (three in number) are seen in the miniature of a female attendant of Akbar (Plate 13) and of the royalty of the period of Jahangir (Plate 8 – Costume of Prince Daniyal). This feature (three slits at the side of the hem of the skirt) seems to be an extension of the existing style of two slits or an innovation of the period of Akbar continued in the period of Jahangir. Numerous ties (three - five) are visible under the left armpit (Plates 1 & 3).

The ties are longer (Plates 1 & 2) and broader (Plate 3) than the ties seen in that of the miniatures of the Pre-Mughal period of Western India, Pre-Mughal Marwar, miniatures of Akbar and miniatures of Raja Udai Singh which were shorter. The ties are longer as compared to that seen earlier and similar to those observed in the miniatures of Jahangir. The ties are also visible in (Plate 6). The skirt of the *bago* is flared and it falls gracefully at the sides to form a curved shape at the hem (Plate 3).

In most of the miniatures, the *bago* is made of a fine, transparent fabric (Plates 1, 2, 3, 4 & 6), similar to those observed in the miniatures of the Pre-Mughal period of Western India, Akbar and Raja Udai Singh. In one miniature (Plate 5), the *bago* is made of a striped fabric similar to that observed in the costume of the other courtiers. The *bago* (Plate 3) is calf length, has a stiff drape, seems to be less flared at the bottom and the fabric is slightly transparent.

The ornamentation on the costumes is simpler as compared to the Mughals, though it can be assumed that similar kind of fabrics were used by the attending nobles, many of whom were rulers of their fiefdoms granted by the Mughal emperors, particularly the rulers of Jodhpur. The fabrics of the garments in Plates 1, 2 & 3 seem to be the exquisite **silk muslins** of **Dacca** of the Mughal period which were given poetical names such as *ab-rawan*, or running water; *baft-hawa* or woven air and *shabnam*, or evening dew to convey their exquisite finess and delicacy. These fabrics could also be the fine muslins or mixed fabrics of cotton and silk or cotton with silver or gold threads etc.

The list of Cotton material of the imperial wardrobe indicates the use of the following fabrics as the: *khasa*, means special for royal purpose and was used as a suffix to anything royal in medieval India. Therefore, names such as *khasa malmal* etc must have been a superior quality of muslin. (Chandramani Singh, 1979); *malmal* is a fine cotton cloth, used even today for *saris* and *kurta's*; *tansukh* is similar to *malmal*, but very fine and expensive and is used for *sari* and *odhani*; *bafta* was an expensive cotton stuff, woven in Gujarat mainly at Broach and Navasari near Surat; *mahmudi*, which according to Dr. Moti Chandra it was the finest variety of muslin of Bengal origin, probably named after one of its rulers Jadu alias Mohammed Shah (1414-1431); *panchtoliya* is a very fine, light weight and transparent cotton cloth. Other fabrics are: *chautar, siri saf, gangajal, bhiraun, sahan, jhona, atan, asawali, jhola, salu* and *doriva*.

Besides, the *bago* is made of a striped fabric which is opaque (Plate 5). The Ain-i-Akbari mentions a fabric known as *muqayyash* (is silk with stripes of silver), *alcha* (a striped silk gold brocaded fabric). the references to striped silk fabrics indicate names such as *daraibaf* (brocaded silk with a striped or wavy pattern) and *gulbadan* is another striped fabric usually a scarlet stripe with another colour.

2. **Waistband –** It is either single (Plate 3) or double (Plates 1, 2 & 4) in the other miniatures. The single *patka* is narrow in the form of a band with horizontal stripes at the edges. It is of knee length. The double *patka* (Plates 1, 2 & 4) is knee length or slightly longer. One is white and the other a fabric patterned with floral motifs. The references to the fabrics used in the imperial wardrobe in the Ain-i-Akbari mention that mixed fabrics of silk and wool were used for making *fotas* (lion bands) presumably meaning waistbands.

As mentioned earlier a double *patka* was worn by Raja Udai Singh and seems to be continued by Raja Sur Singh. Moreover, if one observes the miniatures of Jahangir, a double *patka* seems to be the norm at the court.

3. **Draped Garment –** A sash seems to have become a regular part of the costume of Sur Singh, being observed in all the miniatures of the raja. A sash folded into a narrow band is worn diagonally across the chest in all the miniatures. The sash is draped diagonally on the right shoulder in (Plates 3 & 6) and draped on the left shoulder in (Plates 1, 2 & 4).
4. **Lower Garment –** The *paijama* is made of a striped (Plates 2 & 3) or a plain fabric. The references to striped silk fabrics indicate names such as *dara-i-baf* (brocaded silk with a striped or wavy pattern) and *gulbadan* is another striped fabric usually a scarlet stripe with another colour. Besides these, other fabrics such as striped muslins were called *dorias;* and chequered muslins were known as *charkana* (Birdwood, 1971).
5. **Headgear –** Though the turban is similar to the style of turbans of the Akbar period and Jahangir's period (Plate 1 - of Jahangir), yet the shape seems to be slightly different from other courtiers depicted in *durbar* scenes (Plates 4, 5 & 6, Fig. 3). It is small, flat, short and not fully enclosing the head at the back. The turban in (Plate 3)

is angular and flat. The turban is generally similar in shape to the turban of Udai Singh. The fabric is either plain or patterned with dots. The references to the fabrics used in the imperial wardrobe in the Ain-i-Akbari mention that mixed fabrics of silk and wool were used for *chiras* (turbans). Another brocaded fabric known as *dupatta* was also used for making turbans. The words *dupatta* and *chiras* are mentioned in the list of gold stuffs of the Ain-i-Akbari indicating that mixed fabrics of silk and gold or wool and gold or silk, wool and gold were used for making turbans.

6. **Footwear –** Flat heeled *jutis* (Fig. 4), the upper covering the entire foot, open at the back. The style of the shoe is simpler as compared to that of Udai Singh. The shoe is more compact and narrower. The upper of the *jutis* is ornamented with zari work and seems to be made of velvet or brocade or leather (Plates 1, 2 & 3). The sole of the shoe is made of leather.
7. **Jewellery** – It consists of small turban ornaments in gold; beaded jewelled necklaces of pearls and precious stones; earings of single pearls and a *bali* of gold set with two pearls on either side of a precious stone; and rings of gold set with precious stones (Plates 1, 2, 4 & 6).
8. **Accessories –** A belt to fasten the curved sword is visible in (Plates 3 & 6). The other accessories include a curved dagger *khanjar* (Plate 2, Fig. 5) and a broad jewelled string to fasten the same (Plates 1 & 2); a straight and curved (Plate 3) sword and a *jamdhar* (Plate 1).

Summary - The costume of Maharaja Sur Singh is quite similar to that of Udai Singh. It also seems to be more similar to the costumes of the period of Jahangir than that of Akbar. The features of the Akbar's period are well integrated into the costumes. For example, the upper garment is fastened to the left side for Hindus; and to the right for Muslims, a feature said to be introduced by Akbar to differentiate a Hindu and Muslim courtier at sight. The other feature of the upper garment; the three slits at side of the hem of the skirt (Plates 1 & 2) is common to the period of Akbar and Jahangir, his younger brother (Prince Daniyal – Plate 8) is shown attired in a similar costume. The ties are longer as compared to that seen earlier and similar to those observed in the miniatures of Jahangir.

The style, design of the *patka* also seems to be of the type seen in the miniature of the courtiers of Jahangir. The *patka* is patterned with a curvilinear, scroll like floral pattern seen in Plates 8-11 of Jahangir. Similarly, the structure of the ties of the upper garment is similar to the period of Jahangir (Plate 8). The fabric of the *paijama* of Sur Singh (Plate 2) is striped, which is commonly also observed in the miniatures of Jahangir (Plates 1 & 2). The turban is small and compact and tightly fits the head. Its structure and shape is similar to that of Udai Singh seen in the previous section. Further, the textures of the fabrics are sheer consisting of light weight cotton fabrics. Similar fabrics were also in vogue at the time of Jahangir. They range from the sheer, transparent to the striped. The style of footwear of Sur Singh is different from the shoe of Udai Singh. It is similar to the style observed in the miniatures of Jahangir (Plates 1, 2 & 8-11).

A sash is a regular feature of the costume (Plates 1, 2 & 3). It is similar to the sash draped in the miniature of Udai Singh (Plate 4). The jewellery and accessories are similar to that of Jahangir. For example, the earings (Plate 2) worn by Sur Singh i.e., a single pearl earing (Plates 1 & 2), is similar to the pearl earings worn by Jahangir (Plates 1 & 2).

Therefore, it can be said that the costume seems to be an integration of the indigenous and Mughal styles, though on a comparative basis the features of the Indian costumes seem to be more apparent.

Costumes of Maharaja Gaj Singh

COSTUMES OF MAHARAJA GAJ SINGH-I
(B. 1595, R. 1619-38)

The miniature paintings of Raja Gaj Singh have been sourced from various published works on Mughal Paintings and Marwar Paintings. Gaj Singh also appears in several *durbar* scenes or court scenes of the Emperor Shah Jahan. Gaj Singh, too, spent a large part of his career in Mughal service in the Deccan for Jahangir and his son Shahjahan, and the painted record of his appearances at court occur from about 1625 until his death in 1638.

As the maharaja was so active in imperial service away from home for much of his reign, it seems more plausible the portraits of him were done by Mughal artists at the imperial court or camp. Many court scenes showing Gaj Singh date from Shah Jahan's reign. One of the earliest is in the St. Petersburg Album, and may represent a darbar held in 1628, when Gaj Singh returned from the Deccan to attend the court at Agra to acknowledge Shah Jahan's succession (Crill, 1996). At this time he was presented with a *Khasa Khilat* (robe of honour), sword, horse, elephant and kettle drum and had his title of Mansabdar renewed (Bhargava, 1966).

The many paintings in which Gaj Singh is depicted, he is placed among the most highly favoured nobles, standing on the same level as the ruler and his sons or in a prominent position under the balcony (Crill, 1996). He was appointed to the highest rank of a Mansabdar that could be awarded to a Hindu under Jahangir. He was awarded a special robe of honour (*khasa khilat*), elephant and other valuable items for his services in the Deccan by the emperor Jahangir (Bhargava, 1966).

ANALYSIS OF COSTUMES DURING GAJ SINGH'S-I REIGN (B, 1595, R 1619 – 38)

Contemporary Mughal Emperors - Jahangir (1606 – 1627 A.D.)
Shahjahan (1627 – 1658 A.D.)

Costumes of Raja Gaj Singh - The costume consists of a calf length *bago* girded at the waist, worn with a *paijama* and turban. An inner garment is not depicted in the miniatures. In addition, a reference to an inner garment is not found in the review of literature. Thus, it may be possible that an inner garment may not have been worn due to the hot weather conditions. The costumes illustrated in the miniatures are exquisite and fine and reflect the luxury and grandeur observed in the costumes of the Mughal emperors Jahangir and Shahjahan. The two miniatures (Plates 1 & 2) are *durbar* scenes of the period of Shahjahan, and Raja Gaj Singh is present as a nobleman attired in court costumes. The costume consists of following garments –

1. **Outer Wear** – The ruler is attired in an elegantly styled *bago*. The *bago* is calf length, the sleeves are full tapering to the forearm in folds. The bodice is fitted to the waist and the skirt of the *bago* flares form the waist downwards to the hem. The neckline forms a 'V' shape. The neckband is high / raised, gradually broadening from the neck to the chest and is patterned with floral motifs (Plates 1, 2, 3 & 4, Fig. 1). The *bago* is fastened on the left side as for Hindus. The ties of the *bago* are of moderate length in (Plates 2 & 4, Figs. 2 a, b) and of longer length in (Plate 3, Fig. 1). They are generally broader and more decorative as compared to the ties observed in the portraits of Sur Singh. They are narrow at the beginning and gradually broaden towards the tip and again taper to a point (like a men's tie). The *bago* falls to a soft drape in (Plate 2). The flare of the skirt of the *bago* has increased considerably (Plate 3) compared to that of the miniatures of Maharaja Sur Singh (1595 – 1619 A.D) and Maharaja Udai Singh (1583-95 A.D). The skirt of the *bago* (Plate 2) is pleated and gathered neatly into folds at the waist.

The fabric of the *bago* is either plain or patterned with floral motifs, of an exquisitely woven fabric. It is crinkled (Plate 4) and bordered with a narrow border of a floral motif at the joining of garment parts, such as the raised neckband and armhole. In other miniatures, the fabric is either translucent (Plate 2), or opaque as in (Plates 1, 3 & 5). The fabric of the *bago* is patterned with elaborate floral motifs, larger and more stylized as compared to Sur Singh (1995 – 1619) and Udai Singh (1583-95) and more in conjunction with the style of ornamentation prevalent during the reign of Shahjahan and Jahangir.

The fabrics of the above mentioned textures seem to be the exquisite **silk muslins** of **Dacca** of the Mughal period which were given poetical names such as *ab-rawan,* or running water; *baft-hawa* or woven air and *shabnam,* or evening dew to convey their exquisite finess and delicacy. According to the classification of *kinkhabs* (gold brocades) by Sir **George Watt** into four classes, the fourth is classified as "**silk gauzes or muslins** with certain portions in gold or silver thread with or without gold borders and end pieces sewn on to them." Mr. Gorge Birdwood, has listed a fabric by the name of **silk muslin (*malmal*)**, and net *(dalmiyan)* made chiefly for **stamping with gold leaf**, and manufactured in Punjab in the list of principal places of silk manufacture in India (Mehta,1960). The fabric (Plate 2) seems to be the *baftas* or *pothans* mentioned below.

Sir George Watt has classified the *kinkhabs* as follows:

i. Pure "cloth of gold" or "cloth of silver".
ii. Brocades in which the silver and gold occupy the greater part of the surface and the coloured silks show in a few places to emphasise the design. These are the true *kinkhabs,* generally too heavy for making articles of clothing, but suitable as curtains, wall coverings, caparisons, *howdah* cloths, etc.
iii. The *baftas* or *pothans* in which the greater part is made up of closely woven silk, and only selected parts of the design are in gold or silver. The fourth are the silk gauzes mentioned previously.

2. **Over Garment –** An over garment seems to have been worn in (Plate 1, Fig.3). The over coat seems to have a narrow band like open, flat piece of cloth till the

waist patterned with motifs. The review of literature mentions two types of overcoats worn over the upper garment. These are known as the *dagali*[1] and the *gudadi*[2]. The overcoat could be the *gudadi* as mentioned in the review that it was a padded cover put over the coat in the winters.

It seems to be made of a heavily brocaded fabric in gold or embroidered. According to the review of literature, there are various types of gold and silver laces, gold and silver wires, the wires being used either round, or flattened *badla*, or twisted round silk *kalabattun*; gold and silver foil, spangles, and other tinsel, for trimming shoes and caps, edging turbans, stamping muslins and chintzes, embroidering shawls, and other woollen and silk fabrics, weaving into brocades, and the manufacture of gold and silver cloth of tissue. The important centres for the weaving of gold and silver lace were – in the Punjab, Delhi was the great place for this craft and others places were Lahor, Murshidabad, Ahmedabad, Surat, Lucknow in Oudh and Poona (Birdwood, 1971).

3. **Waistband –** It is a double *patka* in a fabric patterned with floral motifs (Plates 2, 3 & 5). The double *patka* consists of a white *patka* and the other is a patterned *patka,* which is ornamented with elaborate floral motifs. The *patka* is longer, calf length as compared to that during the reign of Sur Singh (1995 – 1619) and Udai Singh (1583 – 95). The *patka* is either brocaded or embroidered in gold and silk threads.
4. **Draped Garment –** It seems to be a regular part of the costume of Gaj Singh. It is made of a fabric folded to form a narrow band (Plates 2 to 4). It is draped with one end taken from the front under the right shoulder to the back over the left shoulder and left hanging in the front up till the thigh level.
5. **Lower Garment –** It consists of a striped fabric of silk and brocade (Plates 2 & 3) *paijama*. The Ain-i-Akbari mentions a fabric known as *muqayyash* (is silk with stripes of silver), *alcha* (a striped silk gold brocaded fabric). the references to striped silk fabrics indicate names such as *daraibaf* (brocaded silk with a striped or wavy pattern) and *gulbadan* is another striped fabric usually a scarlet stripe with another colour. Besides, other fabrics such as striped muslins were called *dorias*; and chequered muslins were known as *charkana* (Birdwood, 1971).

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[1] *Dagali* – It is an upper cover over the coat with a wadding of cotton and lining.

[2] *Gudadi* – It is a padded cover put over the coat in winter.

6. **Headgear –** The shape and style of turban is distinctively different from that of Sur Singh (1595 – 1619) and Udai Singh (1583-95) (Fig. 4). The turbans of the preceding rulers of Jodhpur were simplified, small and flat. This turban is larger, longer, of a distinct shape and more cumbersome. It is lobular, slightly raised at the front, followed by a broad transverse band and a raised lobe at the back consisting of bands of fabric rolled together. The style seems to be similar to Shahjahan's turban rather than Jahangir's. Or it could also be the beginning of an ingenious style of turbans of Marwar that were to become more complex and stylized in the reign of the succeeding rulers. The fabric of the turban is characteristically Rajasthani as in (Plates 3 & 4, Fig. 2b), i.e., *panchranga* (*mauliya*) of intricate, five coloured stripes or patterned with small motifs or dots as in (Plate 2). This turban could also be the *mauliya Rajshahi* referred to in the *Byav Bahi* of Raja Ajit Singh. The colours are dark and bright (Plates 2, 3 & 4) such as deep mahroon, red, green, orange and yellow or white / light coloured as in (Plate 1).
7. **Footwear –** The footwear consists of a stylized, flat heeled shoe covering the whole foot, with a back flap tuning upwards and out-wards and the tip of the shoe at front tapering to a point and turning upwards (Plate 3, Fig. 1). The shoe (Plate 3) is of light purple colour and seems to be of a fine workmanship (exquisitely crafted) and could be made of velvet fabric and embroidered in gold and green silk thread.
8. **Jewellery –** It consists of a jewelled *sarpech* (Plate 2); a jewelled string of pearls with precious stones encircling the turban (Plate 3); earings, a circular gold ring with two pearls around a central ruby (*bali*) (Plates 2, 3 & 4); elaborate necklaces, bracelets and rings (Plate 3).
9. **Accessories –** It consists of a *jamdhar* (Plate 2) and a straight sword with its decorative sheath (Plate 3).

Costumes of other Members of the Royalty

Prince Jai Singh of Amber – It is the same in style to Raja Gaj Singh (Plate 2). The *bago* is fastened to the right side (a right fastening is normally associated with Muslims), however according to review of literature the convention that Muslims tie their *bago* on the right and Hindus on the left is by no means always observed. While it is safe to assume that a man with a left fastening robe is a Hindu, one with a right

fastening robe could be either a Hindu or a Muslim. The other features such as; the *bago's* silhouette, the ornamentation, the *patka*, turban, jewellery are similar to Gaj Singh. The turban of Gaj Singh is ornamented with a jewelled *sarpech* while that of the Prince is decorated with a jewelled string and a plume of heron's feathers.

Summary - The miniatures of Gaj Singh exhibit certain characteristic features which are as follows. The illustration of miniatures of Gaj Singh (Plates 2, 3 & 4) exhibits a refinement in the depiction of costumes among other things such as facial features, etc. The depiction is stylized indicating the Jodhpuri artists style of illustration in the depiction of costumes. The *bago* is fastened to the left as for Hindus. The length of the ties (Plates 2 & 4) is similar to that of Sur Singh but the shape is more defined and decorative. The ties (Plate 3) are different from those depicted in other miniatures (Plates 2 & 4), i.e., they are long and broad, and reach up to the waist. They belong to a later period, i.e., of the period of Ajit Singh (1707-24 A.D) and this can be supported from the date of 1725-40 ascribed to the illustration of the painting. The skirt of the *bago* in (Plate 3) has a stiff drape and a considerably larger flare at the bottom and is neatly gathered at the waist to form pleats at the bottom. The *bagos* are made of exquisite fabrics such as the silk gauzes or silk muslins known as the *kimkhab*, of the type known as the *baftas* or *pothans*. The *patka* is double and similar to that seen in the miniatures of Sur Singh. The ornamentation of the *patka* (Plate 2) is as seen in the miniatures of Shahjahan. The striped *paijamas* of Gaj Singh (Plates 2 & 3) are commonly seen in the miniatures of Jahangir (Plates 1 & 2) and of Shahjahan.

The shape and style of turban is distinctively different from that of Sur Singh (1595 – 1619) and Udai Singh (1583-95). This turban is larger, longer and of a distinct shape. The fabric of the turban in (Plates 3 & 4) is typically Rajasthani i.e. tie – dyed *lehariya,* indicating a Jodhpuri influence. The style of footwear of Gaj Singh (Plate 3) is seen in the miniatures of Raja Jaswant Singh (Plates 6 & 7). The jewellery and accessories are similar to that of Shahjahan. For e.g. a jeweled *sarpech* (Plate 2) is also observed in the miniatures of Shahjahan; elaborate necklaces, bracelets and rings (Plate 3) appear to be similar to that of Shahjahan (Plate 3a). Therefore, it can be said that the costume seems to be an integration of the Mughal and indigenous styles, with the characteristics of the Indian style more evident in different features of the costumes.

Costumes of Maharaja Jaswant Singh

Costumes of Maharaja Jaswant Singh

COSTUMES OF MAHARAJA JASWANT SINGH (B. 1626, R. 1638- 78)

The miniature paintings of Maharaja Jaswant Singh have been sourced from various published works on Marwar paintings or paintings that are attributed to being painted at Jodhpur. According to the literature on miniature paintings of Marwar, Raja Jaswant Singh, appears less frequently in Mughal works. The may be due to the fact that as he spent most of the time away from court on campaign, due to which he could not be included in *durbar* scenes.

Maharaja Jaswant Singh-I like his father Gaj Singh, served as military commander for the Mughal ruler throughout his reign, although his allegiance to the throne was never heartfelt, to say the least. Jaswant Singh’s military career was successful rather than heroic. He led Shah Jahan’s forces, against the rebellion of Aurangzeb at Dharmat in 1657, but his army which included some 30,000 Rajputs of every clan was defeated. Jaswant Singh was perhaps more suited for a life of literary pursuits than military campaigns, for he is known to have written several literary works, including a commentary on the *Bhagavata Gita*, the meta physical treatise, *Siddhant-bodh*, the *Anand Vilas* and a work on rhetoric, the *Bhasa-Bhusan* (Crill, 1996).

He was awarded a robe of honour (*khasa khilat*) among other valuable items on innumerable occasions for his services rendered to the Mughal emperor Shahjahan. He accompanied the emperor on several important military campaigns. During the reign of Jaswant Singh, Marwar became one of the powerful Rajput States in Rajasthan and reached the zenith of prosperity and territorial expansion.

After the accession to the throne by Emperor Aurangzeb, Jaswant Singh served the emperor in various military campaigns. He was awarded the special robe of honour (*khasa khilat*) on four occasions by the emperor Aurangzeb (Bhargava, 1966).

ANALYSIS OF COSTUMES DURING JASWANT SINGH'S REIGN (B, 1626, R. 1638 – 78)

Contemporary Mughal Emperors - Shahjahan (1627 – 1658 A.D.)
Aurangzeb (1658 – 1707 A.D.)

MEN'S COSTUME

Costumes of Raja Jaswant Singh – The costume consists of a calf length *bago* girded at the waist, worn with a *paijama* and turban. The costume of Jaswant Singh is generally similar to that of the Mughals. This could be because Jaswant Singh was under imperial service throughout his reign and might have acquired court customs including the manner of dressing and was, therefore, illustrated by the Mughal artists in the Mughal dress. An inner garment is not depicted in the miniatures. In addition, a reference to an inner garment is not found in the review of literature. Thus, it may be possible that an inner garment may not have been worn due to the hot weather conditions. There are certain features of the costume that are similar to the costumes of the period of Shahjahan. These features are discussed below.

The costume consists of the following parts.

1. **Outer Wear –** A *bago*, calf length made of a translucent fabric (Plates 1 & 3, Figs. 1, 2a), is fastened under the left armpit, as for Hindus. The bodice is fitted to the waist and the skirt of the *bago* flares out from the waist downwards to the hem. The neckline forms a 'V' shape. The *bago* depicted in the standing portraits of the Maharaja (Plates 3, 6 & 7) has a stiff drape. The folds of the skirt of the *bago* in (Plate 2, Fig. 2b) lower half indicate a soft tactile quality of the fabric and the skirt has a considerable flare at the bottom. The ties are longer (waist length) as compared to that of Gaj Singh I (1619 – 1638 A.D.) (Plates 2, 2a, 7 & 8). The *bago* in (Plate 8, Fig. 3b) is ankle length probably because of a Deccani influence.

The *bago* in most of the miniatures is made of plain fabrics (Plates 1, 2, 3, 5, 6 & 7). In some of the miniatures (Plates 1, 3 & 4) the *bago* is made of translucent fabrics. The

textures seem to be the exquisite **silk muslins** of **Dacca** of the Mughal period which were given poetical names such as *ab-rawan,* or running water; *baft-hawa* or woven air and *shabnam,* or evening dew to convey their exquisite finess and delicacy. According to the classification of *kinkhabs* (gold brocades) by Sir **George Watt** into four classes, the fourth is classified as "**silk gauzes or muslins** with certain portions in gold or silver thread with or without gold borders and end pieces sewn on to them."

The illustrations of the miniatures of Jaswant Singh (Plates 1 & 3) show a much simpler ornamentation of motifs on the garments or *patka* as compared to that of Gaj Singh I. In one miniature the *bago* (Plate 4) is translucent and patterned with small floral motifs. The fabric (Plate 4) seems to be the *baftas* or *pothans* mentioned below.

Sir George Watt has classified the kinkhabs as follows: The *baftas* or *pothans* in which the greater part is made up of closely woven silk, and only selected parts of the design are in gold or silver. The fourth are the silk gauzes mentioned previously.

In another miniature the *bago* (Plate 8) is of white colour, opaque and is patterned with small floral motifs. This fabric could be a satin (*atlas*) fabric with floral motifs in gold or coloured silk thread, or silk fabric embroidered with gold thread or a printed or tie-dyed fabric, or the *elaicha* of mixed cotton and silk made at Surat and *bafta* of *tasar* silk in the warp and cotton in the weft made at Bhagalpur in Bengal.

2. **Over Garment –** A half sleeved, calf length, tunic is worn over a *bago* (Plate 5). It is open from the centre till the waist and seems to be fastened at the waist. The overcoat has a lapel or raised neckband till the waist probably made of fur or velvet. The coat is patterned with floral motifs and could be made of a brocaded or printed fabric padded with cotton wool and lined known as *chhint*. There are references to many types of gold brocades in the list of *Ain-i-Akb*ari by Abul Fazl (Akbar's Biographer). In the list of Gold Stuffs of the imperial wardrobe the brocaded silken fabrics were mainly bought from Gujarat, Europe, Central Asia and some fabrics were brought from China.

The gold brocades bought from Gujarat were: *tas*, *daraibaf* (brocaded silk with a striped or wavy pattern), *shirwani* and *kurtawar* (patterned or striped with gold), etc. Those bought from Europe were: *mashajjar* (a kind of silk with leaves and branches woven on it), *deba silk* (coloured silk brocade) and *khara* (brocade with moiré antique); *khazz* was mostly made in Khuristan (Persia). The term was used for heavily brocaded as well as plush velvet made of silk and wool.

3. **Waistband –** It consists of a single (Plate 4) or a double *patka*. The double *patka* is knee length (Plates 1, 2 & 3) and the single *patka* is shorter, hip length (Plate 4). The double *patka* (Plates 3, 6 & 7) consists of one *patka* of a white fabric. The other of a brocaded fabric is ornamented with a large singular floral motif of a flowering plant at the ends of the *patka* and a narrow floral border at the sides and as horizontal bands across the width of the *patka*. These *patkas* are characteristic of the period of Aurangzeb and of the designs of the early 18th century.
4. **Draped Garment –** A sash is draped diagonally across the chest on the left shoulder (Plates 1, 2 & 3, Fig. 1, 2) and draped on the right shoulder (Plate 7). The fabric of the sash is folded to form a narrow band. It is a fine fabric of silk with a gold brocade border on all four sides. A sash seems to be a regular accompaniment of the costume from the reign of Sur Singh.
5. **Lower Garment –** It consists of striped *paijamas* (Plates 1 & 3). The *Ain-i-Akbari* mentions a fabric known as *muqayyash* (silk with stripes of silver), *alcha* (striped silk gold brocaded fabric). The references to striped silk fabrics indicate names such as *daraibaf* (brocaded silk with a striped or wavy pattern) and *gulbadan* is another striped fabric usually a scarlet stripe with another colour. besides, other fabrics such as striped muslins were called *dorias*; and chequered muslins or *charkana* (Birdwood, 1971).

The fabric of the *paijama* is opaque in all miniatures. A sort of stockings (not otherwise observed) is probably worn (Plate 5). The fabric of the *paijama* is patterned in gold with floral motifs (Plates 7 & 8). This could the *kinkhab* classified by Sir George Watt as the following – Brocades in which the silver and gold occupy the greater part of the surface

and the coloured silks show in a few places to emphasise the design or these could be embroidered in silk and gold thread.

6. **Headgear –** The turban is smaller (Fig. 4) and shorter as compared to that of Gaj Singh. The turban is less elongated as compared to Gaj Singh I (1619 – 1638). The folds of the turban are seen (Plate 2) indicating an elaborate style, with a broader transverse band and a higher lobe at the back. The turban has a very broad transverse band in the centre. The transverse band is usually made of a contrasting fabric than the turban. The transverse band is either gold brocaded (Plate 4), plain or patterned with bands of floral motifs (Plate 7). The transverse band is ornamented with a jeweled string of precious stones. The turban as mentioned in the review of literature is of a Deccani style (Plate 5) and of a different shape from the other turbans.

Although, the illustrations of the turbans seem to show one type of turban, it can be assumed that the Raja may have worn indigenously styled turbans during the time that he was at his native kingdom. The references to the type of turbans in the review of literature are varied and the fabrics used are the most exquisite. The *Byav Bahi* of the period of Ajit Singh mentions various types of turbans used by the royalty such as the *pag, pecha, potia, cholipech, davanpech, rajashahi mauliya etc.* The turbans were made of the most exquisite brocaded fabrics and fine cottons such as *tas, banarsi, khimkhap, muqayyashi, gulbadan, mahmudi* and *chira* etc., and decorated with borders of gold with *karchobi* work; gold *gota* borders and tassels; *gospech* and *balabandi* of *tas*; and multicoloured tie dyed *pags* such as *mauliya Rajshahi* etc.

The *pags* were imported from other states also and many of the *Pags* found in the records are known by the places of import, such as – *pag Dikhini* (*dakshini* or from the South), *pag Syamali* (*Syahgarh, Shaghgarh*), *pag Purabi* (from the East) and *pag Bajwarari*. Certain *pags* were known by kind of fabric used such as – *pag bandhun*. Sometimes the *pags* were known by the type of golden-silver decoration done on them such as – *pag lapetri, pag chir-ri,* etc.

7. **Footwear –** It consists of flat heeled shoes, the upper covers the foot completely with a back flap. The back flap turns upwards and out-wards and tapers towards the

tip. The tip of the shoe at the front tapers to a point and turns upwards (Plates 3, 6 & 7, Fig. 4). The sole is made of leather and the upper is made of velvet, leather or felt. The shoe (Plate 7) is of scarlet red colour and seems to be of a fine workmanship (exquisitely crafted) and could be made of velvet fabric and embroidered in gold and silver and silk thread.

8. **Jewellery –** It consists of earings, necklaces, armlet (Plate 1), bracelet (Plates 1, 3, 5, 6, 7 & 8), a jewelled broach / clasp at the waist band (Plate 1) and a jewelled belt (Plate 4) and rings etc. (Plates 3, 4, 6 & 7). The jewellery is similar to that of Gaj Singh.
9. **Accessory –** It consists of a jewelled *jamdhar* (Plates 1, 2, 3, 4, 6, 7 & 8, Fig. 5), a curved sword (Plates 1, 2- upper half, 3, 6 & 8) , a straight sword (Plates 2- lower half, 3, 4, 5 & 6), a water pipe (Plate 5), a shield (Plates 6, 7 & 8), a curved *khanjar* (Plate 7), a bow and a quiver with arrows and a belt to fasten a circular shield (Plate 8).

Costumes of other Members of the Royalty

Costumes of the Younger Prince – The costume consists of a calf length *bago* (Plate 5) and *paijama* made of an opaque fabric. The neckline of the *bago* has a 'V' shaped opening till the waist. The *bago* is fastened at the waist with a single *patka* which is thigh length and probably patterned with floral motifs. A sash is draped across the chest on the right shoulder. The turban is of a moderate size and is worn high at the back.

Costumes of the Courtiers – Their dress is similar to the Maharaja (Plate 1). It consists of a translucent *bago*. The ties of the *bago* are faintly visible in the courtier seated on the right side next to the ruler. A single *patka* is patterned with floral motifs. A belt is wound over the *patka* at the waist for fastening of the dagger and sword. A sash is draped diagonally over the left shoulder visible in the costume of some of the courtiers. The turban is similar in style to that of the raja. The transverse band of the turban of the courtier seated second from the right of the picture is of a different fabric from that of the turban. A striped fabric of the *paijama* is visible from the waist downwards under the translucent fabric of the *bago*. A *jamdhar* is fastened to the right and the left of the courtiers respectively seated. A circular shield is held by some courtiers.

Costumes of an Attendant – It is basically of a Deccani style (as mentioned in the Appendix VI) as Raja Jaswant Singh (Plate 8) was deputed by the Mughal Emperor for a long period of time to serve as Governor in the Deccan. The attendant is attired in a knee length *bago* with a double *patka*. The patterned *patka* seems to be fastened with a white coloured *patka*. The *paijama* is short, knee length as seen under the *bago*. The turban is of a different shape and is ornamented at the centre with a plume of feathers.

WOMEN'S COSTUME

Costumes of Female Attendants – It consists of a blend of Hindu and Mughal dress (Plates 4 & 5). The Hindu dress consists of a *lehanga, choli, odhani* and *phentia*. The Mughal dress consists of the *peshwaz, paijama, phenta, odhani* and the Mughal turban.

i. *Peshwaz* – The first and the fourth ladies standing behind Jaswant Singh seem to be wearing the *peshwaz* with a *paijama,* also seen in miniatures of Jahangir and Shahjahan (Plate 4). It is open in front, from the waist downwards and is made of a translucent fabric. A red *paijama* is visible underneath the fabric of the *peshwaz* and a green *phenta* is fastened at the centre.

The female attendant standing in the garden is also attired in a full sleeved *peshwaz*, open in front from waist downwards (Plate 4, Fig. 6). It is fitted at the waist and flaring at the bottom. A *paijama* is visible underneath the *peshwaz*. An ankle length *phenta* is fastened at the centre. An *odhani* is draped over the head and flat heeled *jutis* with a back flap cover the foot.

ii. The Hindu Dress - The two women (Plate 4) standing behind Jaswant Singh (second and third from the front) are dressed in the traditional Hindu attire, i.e., a *lehanga, choli, phenta* and *odhani*. The attendant (Plate 5) standing behind Jaswant Singh, holding a flywhisk is also attired similarly.

The women are heavily adorned with jewellery. Although the figures of the ladies are small, they are wearing the following jewellery -

i. Head ornaments - *rakhdi* or *ghundi, bor, tika, sheeshphool, thekda, tiki* and *jhela* made of silver or gold on the forehead and tucked or fastened in the hair.

ii. Nose ornaments - the chain holding it being known as *sankli*, *nath*, *bali*, *phini* and *laung* on the nose.
iii. Earings - *tontiya, sankaliya, pipalpatta, jhootana, agotya, durgata, bali, morpatta, jhumra, karanphool* and *jhumka* on the ears.
iv. Neck ornaments -- *hansali, timaniya, kanthi, terata, madliya, tar, aad, thusi, dora, kathla, chain, moti-ki-mala, takhti, savia, chokada, mala, cheed, chandar har, champakali* and *tevara* round the neck.
v. Hand ornaments - *hathi-dant-ki-churi, muthia, kankaniya, kana, gokharu, hath-phool, patle, bagandi, patunchi, bilia, gajra, punchi, hathsankla, moothia, gujaria, nogaria* and lac bangles on the wrist.
vi. Arm ornaments - *chuda, bajuband, bhujband, kangan* and *katariya.*
vii. Fingers - *anguthi, chhalla, davna, binti, tilakdidaar biti* and *anguthan.*
viii. Waistband - *karghani, tagri, kandora,* chain and *madaliya.*
ix. Ankles - *kadla, jod, kadi, paijeb, awala, nevari, rimjhol, chhade, payal and santh.*
x. Toes – *bitia, challa, angotiya, bichhua, anaavat, polaria* and *pagpaan* (Parihar, 1996).

Costumes of Female Musicians – The musicians (Plates 4 & 5) are attired in the Mughal dress consisting of a *peshwaz, paijama, phenta, odhani* and the Mughal turban.

i. Musicians playing a stringed instrument (Plates 4 & 5) – They are dressed in a short sleeved *peshwaz* with a *paijama*. An *odhani* is draped over the head.
ii. Musician playing the percussion instrument (Plate 4) – The costume consists of a full sleeved *peshwaz,* with a *paijama*. An *odhani* is draped over the head.
iii. A musician (Plate 4), seated beside the lady playing the percussion instrument and a musician (Plate 5, Fig. 6) seated beside the lady playing the stringed instrument is attired in a short *peshwaz, paijama, orhni* and a short turban.

The wearing of the Mughal dresses by female attendants, maids and musicians, i.e., the appearance of a *peshwaz*, *paijama* with a *phenta* and Mughal turban (Plates 4 & 5) is evidence of a confluence of styles and the adoption of certain features of the Indian dress by the women of the Rajput royalty. Conversely, the same trend can also be

observed in the Mughals, i.e., the wearing of the Hindu dress by the ladies of the imperial harem of the emperor Jahangir, Shahjahan and Aurangzeb.

Summary – The costume of Maharaja Jaswant Singh is generally similar to that of the Gaj Singh. A *bago*, calf length is fastened under the left armpit, as for Hindus. The ties are slightly longer (waist length) as compared to that of Gaj Singh I (Plate 2). The ties (Plates 6, 7 & 8) are different from those depicted in other miniatures (Plates 2, 3 & 4), i.e., they are long and broad and reach up to the waist. They belong to a later period, i.e., of the period of Ajit Singh (1707-24 A.D) as similar ties are seen in the miniatures and this can be supported from the date of 1680-1750 ascribed to the illustration of the paintings. The style and design of the *patka* seems to be of the type observed in the miniatures of Shahjahan. The *patka* is patterned at the edge with a linear, singular flowering plant and the main field and the borders are patterned with small floral motifs.

A sash is draped diagonally on one shoulder (Plates 1, 2, 3, 4 & 7). This is similar to the sash draped in the miniature of Sur Singh (Plates 1 & 2) and Udai Singh (Plate 4). Among the Mughal emperors, a fabric is loosely draped (like a shawl) on one shoulder by some of the courtiers of Akbar. A sash is seen draped by Shahjahan in one miniature (Plate 5) and also by Aurangzeb (Plates 1 & 2). The turban, though smaller to that of Gaj Singh is of an elaborate style. It also seems to be similar to that of the period of Shahjahan. The turban (Plate 5) as mentioned in Appendix VI is of a Deccani style and hence, is different. The fabric of the *paijama* of Jaswant Singh is striped (Plates 1, 3 & 4), which is common to Jahangir (Plates 1 & 2) and of Shahjahan (Plate 2), or brocaded with floral motifs (Plates 7 & 8). The *bago* is made of exquisite fabrics such as the silk gauzes or silk muslins known as the *kimkhab*, the *baftas* or *pothans* or satin *(atlas)*. The style of footwear of Jaswant Singh (Plate 3) is commonly seen in the miniatures of the Gaj Singh. The jewellery and accessories are similar to that of Gaj Singh and the Mughals. For example, the earings worn by Jaswant Singh, i.e., a circular gold earring with a single ruby in the centre and a pearl on either side *(bali)* is similar to the earings worn by Gaj Singh (Plates 2, 3 & 4). The elaborate necklaces, bracelets, armlets and rings, etc. are similar to that of Jahangir and Shahjahan. The footwear is similar to the footwear of observed in the miniatures of Gaj Singh.

Therefore, again, as in the preceding rulers, it can be said that the costume seems to be an integration of the indigenous and the Mughal styles, though on a comparative basis, the features of the indigenous styles seem to be more apparent.

Costumes of Maharaja Ajit Singh

COSTUMES OF MAHARAJA AJIT SINGH (B, 1679, R. 1707-24)

The miniature paintings of Maharaja Ajit Singh have been sourced from published works of Marwar paintings or paintings that are attributed to being painted at Jodhpur. The paintings during the reign of Ajit Singh started depicting a more vernacular setting with the typically Rajput scenes of a gathering of seated nobles with their ruler. Equestrian portraits became popular as well as scenes of processions and hunts.

Jaswant Singh left no heir at his death in 1678, but one of his wives was pregnant when he died. A son, Ajit Singh, was born to Rani Jadamanje, a princess of Gwalior at Lahore in February 1679. Popularly remembered as one of the most heroic figures in Rajasthan History, Ajit Singh, eventually brought Jodhpur securely back under direct Rathore rule only after the death of the Mughal ruler Aurangzeb in 1707 A.D. But before that could happen, nearly thirty years of concealment, exile and continuous skirmishing with the imperial forces were to be the content of Ajit Singh's life. Ajit reclaimed the throne of Jodhpur on March 12th, 1707 A.D, having already had the title of Maharaja restored to him by Aurangzeb's second son Azam Shah, in an attempt to win Rajput support in the war of succession.

Relations between Jodhpur and the Mughals continued to be volatile until Ajit Singh's daughter Indra Kunwar was married to the Emperor Farrukhsiyar (r. 1713 – 19 A.D) in December 1715A.D. Farrukhsiyar then bestowed on, Ajit Singh the additional title of Raj Rajeshwar, which continued to be used by the Jodhpur Maharajas until 1971 A.D. After the reinstatement of Ajit Singh as Maharaja, he was in Mughal service until 1716 A.D. He was granted the title of Rao in 1712 A.D and received a pension from the Mughal ruler Farrukhsiyar until his death (Crill, 1996).

ANALYSIS OF COSTUMES DURING AJIT SINGH'S REIGN (B. 1679, R. 1707 – 24)

Contemporary Mughal Emperor - Aurangzeb (1658 – 1707 A.D.)

Later Mughals - Jalaludin Farrukhsiyar (1712 – 1718 A.D.)

Muhammed Shah Rangila (1716 – 1748 A.D.)

MEN'S COSTUME

Costumes of Maharaja Ajit Singh – The costume of Ajit Singh generally consists of the same garments as that of his predeccessors, though the style and features of some parts of the costume is distinctly different. The costume consists of an ankle length *bago* girded at the waist with a *patka* and worn with a *paijama* and a large Marwari Turban, probably known as the *khirkiya pag* as indicated from the review of literature. An inner garment is not depicted in the miniatures. In addition, a reference to an inner garment is not found in the review of literature. Thus, it may be possible that an inner garment may not have been worn due to the hot weather conditions. The costume worn by Ajit Singh can be classified as follows -

1. **Outer Wear –** The men's upper garments as mentioned in the review of literature and a *Byav Bahi* of the marriage of the daughter of Ajit Singh include the *vaga, bago* and *jhagga.* The *vaga* and the *bago* are said to resemble the *lambi* a*ngrakhi* and the *jama* respectively. The *jhagga* is said to have a flared skirt with a voluminous girth, an uneven hemline and is said to be a side fastening garment similar to the *bago*. Such a garment was worn by the royalty of the house of Udaipur. The upper garment observed in the miniatures of Raja Ajit Singh is a side fastening garment and most probably the *bago.*

The *bago* is an ankle length tunic, fitted till the waist, with a considerably large flare of the skirt at the bottom (Plate 1, Fig. 1). The flare of the skirt of the *bago* is greater than that of the earlier Rulers of Jodhpur, Jaswant Singh and Gaj Singh. The *bago* is gathered into pleats below the waist and is fastened slightly below the waist (Plate 1) with a *patka*. The neckline forms a 'V' shape. A raised, broad, neckband is attached at the base of the neck. It is fastened at the left side. The ties are very long in length,

reaching upto the hips, are numerous and broad at the end and taper towards the tip. They are of a contrasting colour to the *bago* (Plates 1, 2 & 3). The increase in the length of the *bago* (i.e. ankle length) is indicative of a general trend observed in the Mughal miniatures of the later Mughal period, i.e., after the reign of Aurangzeb.

The fabric is opaque, plain (Plate 4) or ornamented with medium to large stylized floral motifs (Plates 1, 2 & 3). The fabric could be satin (*atlas*) or velvet (Plate 4) or brocaded or embroidered with silk thread or gold and silver yarns (Plates 1, 2 & 3). The garments as mentioned in the *Byav Bahi* of the period of Ajit Singh and the review of literature were made of fabrics such as *kinkhamp, atlas, malmal, chhint, parcho, thirma, ilaycho, ganga - jamuni, tas, gulbadan, asawari, mahmudi, Banarsi* etc. The names of many of these fabrics are mentioned in the list of fabrics given by Abul Fazl in the Ain-i- Akbari indicating that these fabrics were not only being used by the Mughals but also by the royalty of the regional courts, i.e., people of the royalty of the states under the rule of the Mughals. These fabrics are a combination of fine cottons, silk muslins and silk brocades. The description of which is as follows:-

Sir George Watt has classified the *kinkhabs* as follows (Mehta, 1960):

i. Pure “cloth of gold” or “cloth of silver”.
ii. Brocades in which the silver and gold occupy the greater part of the surface and the coloured silks show in a few places to emphasise the design. These are the true *kinkhabs*, generally too heavy for making articles of clothing, but suitable as curtains, wall coverings, caparisons, howdah cloths, etc.
iii. The *baftas* or *pothans* in which the greater part is made up of closely woven silk, and only selected parts of the design are in gold or silver. The fourth are the silk gauzes mentioned previously.
iv. Silk gauzes or muslins with certain portions in gold or silver thread with or without gold borders and end pieces sewn on to them. These are the *abrawans*, meaning “flowing water”.

Mr. Birdwood, in his book has given a detailed list of silk fabrics along with the place of manufacture and characteristic of each of the fabrics which is as follows:

i. The fabrics produced at Punjab are - *Gulbadan* is native to Punjab and is a striped fabric usually a scarlet stripe with another colour; *daryai* is a plain silk fabric and if shot with two colours it is called *dup-chan*, “sunshine and shade”; checked silks are called *charkhana;* silk *lungis* and *khesis* are enriched with a border of gold or silver; figured or damasked silks are called *suji khani;* satin or *atlas* is still imported from Russia owing to its superior durability to the flimsy sized satins of England and France. Flowered satin, (*mushajjar*, i.e. laid out with trees) is the favoured denomination; *satin* from China, velvet from Central Asia, and Persia, and crimson silk called *debai Rumi* from Turkey and the famous Andijan silk called *rumal Andijan* of Central Asia are also imported.
ii. In the North-Western provinces Banaras is one of the chief places of brocade or *kincob* or *kinkhab* manufacture. It is known as the Indian “fabric of dreams”. Other places that were famous for the production of gold brocades were Ahmadabad and Murshidabad.

Some other types of cloth are the *elaicha* of mixed cotton and silk made at Surat and *bafta* of *tasar* silk in the warp and cotton in the weft made at Bhagalpur in Bengal. In addition, there are references to many types of gold brocades in the list of *Ain-i-Akba*ri by Abul Fazl (Akbar’s Biographer). In the list of gold material of the imperial wardrobe the brocaded silken fabrics were mainly bought from Gujarat, Europe, Central Asia and some fabrics were brought from China.

The gold brocades bought from Gujarat were: *tas* (it means generally brocade); *daraibaf* (brocaded silk with a striped or wavy pattern), *shirwani* and *kurtawar* (patterned or striped with gold), etc. Those bought from Europe were: *mashajjar* (a kind of silk with leaves and branches woven on it), *deba silk* (coloured silk brocade) and *khara* (brocade with moiré antique). *Khazz* was mostly made in Khuristan (Persia). The term was used for heavily brocaded as well as plush velvet made of silk and wool. In addition the *Ain-i-Akbari* also mentions certain material made of gold and silk threads to which the emperor himself paid attention, these were *zardozi,*[1] *kalabatun*, *kashida*, *qalghai* and *bandhun, chhint, alcha, purzdar*, etc among other type of fabrics. The fabric by the name of *chinnt* is also mentioned in the list of

[1] Zardozi, Kalabatun, (Forbes, Kalabattun), Kashida, Qalghai are stuffs with gold and silk threads; Bandhnun, are stuffs dyed differently in different parts of the piece, Chhint in our chintz, which is derived from Chhint. Purzdar are all kinds of stuffs the outside of which is plush like.

cotton fabrics of the Ain-i-Akbari indicating that it could be the printed calicos referred to as *chintz*.

Though translucent fabrics have not been illustrated in the miniatures, however they are mentioned in the Byav Bahi of Raja Ajit Singh's period. The description of some of them is as follows:- *Mahmudi* - according to Dr. Moti Chandra it was the finest variety of muslin of Bengal origin, probably named after one of its rulers Jadu alias Mohammed Shah (1414-1431). *Panchtoliya* is a very fine, light weight and transparent cotton cloth. Other fabrics are*: chautar, siri saf, gangajal, bhiraun, sahan, jhona, atan, asawali, jhola, salu, doriva*.

2. **Waistband –** The *patka* is single in most of the miniatures. It is long, reaching slightly above the ankles. The *patka* is double as in (Plate 1). One of the double *patka* is calf length, with a plain main field edged with a border, and the ends patterned with a motif of a long, singular flowering plant (Plate 1). The other *patka* is small, white (hip length) with a golden border at the end. The *patkas* (Plates 1, 2 & 3) are made of exquisitely brocaded patterns in silk and gold yarns.
3. **Draped Garment –** The wearing of a sash seems to have been discontinued by Ajit Singh unlike his predecessors who can be observed adorning the same.
4. **Lower Garment –** It is a *paijamdhar* and is illustrated in (Plate 1). It is made of an opaque fabric ornamented with small *buti's* which could be brocaded, embroidered in gold or silk threads or stamped with gold tinsel. The lower garment similar to the *paijamdhar* is referred to as the *suthan* in the *Byav Bahi* and made of a fabric known as *parcha*.
5. **Headgear –** The turban is distinctly different from that worn by earlier Maharaja's (Plates 1 to 6, Fig. 3) and different from the style worn by the Mughal emperors. It is large, elaborate, and seems to be a *Marwari* turban, i.e. probably a *khirkiya pag* or *chonchdar pag* as mentioned in the review of literature. It is made of three parts - a flat lobe in the front (Plate 1), a very broad transverse band in the centre, a large lobe at the back that slopes backwards covering the head. The turban could be ornamented with a circular disc on the left side (Plate 3) as a disc can be observed on the turbans of the sons of Ajit Singh seated before him. It is preformed, prestitched. The turban is made of a patterned fabric of dots or a floral design and is of the same or of a contrasting colour to the *bago*. The turban cloth is made of silk with gold brocade.

The miniatures of Ajit Singh depict one type of turban worn by the ruler. However, the references in the review of literature, to the type of turbans are varied and the fabrics used are the most exquisite. The *Byav Bahi* mentions various types of turbans used by the royalty such as the *pag, pecha, potia, cholipech, davanpech, rajashahi mauliya etc.* The turbans were made of the most exquisite brocaded fabrics and fine cottons such as *tas, banarsi, khimkhap, muqayyashi, gulbadan, mahmudi, chira* etc and decorated with borders of gold with *karchobi* work; gold *gota* borders and tassels; *gospech* and *balabandi* of *tas*; and multicoloured tie dyed *pag*s such as *mauliya Rajshahi* etc.

The varied names of the turbans indicate that a variety of turbans were worn by the rulers of Jodhpur. These turbans may have been worn by the Rajas, while they were in their own kingdoms and were not required to present themselves in the Mughal court dressed according the established norms of dress for the Mughal court. This is also applicable to the garments as varied names of garments also appear in the review, as earlier mentioned. This also indicates that the rulers wore their traditional clothing in their own cultural and social environment and may have worn the dress of the Mughals when being required to be officially present at the Mughal court.

Besides some references in the review of literature of the types of *pag*s considered as auspicious and worn by the members of the Royalty of Jodhpur and Jagirdars is as follows – *bandhej, mothra, lehariya, sona ke kinari vali, lapedar, kor turra wali, farkasai motira bhant, kiramchi tarabhant, maulia rajsthani, mauliya panchrangi, mauliya a kasumal sabaj motdrayi, kasumal gota wali leharedar, ganga – jamuni, potia kasumal cha-ppal* and *potia kiramchi* etc. The *pags* were imported from other states also and many of the *pags* found in the records are known by the places of import, such as – *pag Dikhini* (*Dakshini*), *pag Syamali* (Syahgarh, Shaghgarh), *pag Purabi* and *pag Bajwara ri*. Certain *pags* were known by kind of fabric used such as *pag bandhun*. Sometimes the *pags* were known by the type of golden-silver decoration done on them such as – *pag lapetri, pag chir-ri,* etc.

During the reign of Maharaja Ajit Singh, the royalty and nobility used to wear the *khirkiya pag*. Among the various colours used two colours – *kasumal* (red) and *kesariya* (of the colour of saffron) acquire prime importance in the social customs of Marwar.

6. **Footwear** – It is illustrated in (Plate 1, Fig. 1). It consists of flat heeled, red coloured shoes. The upper flap covers one- third of the foot. The shoe does not have a back flap. The shoe of red colour could be made of velvet and is ornamented with a geometric design. The style of the footwear is different from that of the previous rulers.

7. **Jewellery –** The turban ornaments are elaborate and consist of a jewelled ornament at the front, a *morpankh* at the back and broad jewelled bands (*sar-patti*) encircling the turban (transverse band) (Plates 2 & 3). A jewelled *sarpech* and a *turra* can be seen at the back of the turban (Plate 4) and are evidence of Mughal influence as they are said to be items of Mughal jewellery. The jewellery consists of elaborate pearl necklaces with jewelled pendants and precious stones, earings, bracelets, armlets, rings, a jewelled belt at the waist, a jewelled clasp / broach at the waist band, etc (Plates 1, 2, 3 & 4).

The Maharaja can be seen adorned in the following ornaments (Plates 2 & 3) -

i. Neck ornaments - *hansali, chain, kantha, dora, mala* and *kanthi* round the neck.
ii. Ear ornaments - *bali* on the ears.
iii. Arm ornaments - *bazuband*
iv. Fingers - rings on the fingers.
v. *Bracelets* on the wrist
vi. Turban ornaments – *sarpech* and *turra*

8. **Accessories** – These include a jewelled *jamdhar* (Plate 1, Fig 3), a straight sword with a jewelled scabbard and a flower (Plate 4).

Costumes of other Members of the Royalty – It is similar in style to the ruler

Jai Singh –II of Amber – The ruler is seated in front of Ajit Singh. His dress is similar to the costume of Ajit Singh (Plate 2, Fig 4). It consists of a golden brocaded *bago*. It is fastened at the left side. The ties are broad, hip length of contrasting colour and brocaded at the edges (eight in number) (Fig 4). The *patka* is of a patterned fabric. The main field is of red colour, patterned with small (probably) floral motifs. The sides are patterned with narrow borders. The ends are patterned with the motif of a flowering

plant. The turban is similar in construction and ornamentation to the turban of Maharaja Ajit Singh. It is made of a patterned fabric, i.e. probably of *bandhej* with small white motifs. The jewellery on the person and the turban is similar.

Costume of Sons of Maharaja Ajit Singh – It is similar. The *bago* is ankle length. The ties are hip length, seven in number visible at the bottom right of the painting, made of the same fabric as the *bago* (in the costume of the youngest son). The *bago* is made of an exquisite fabric, gold coloured and is patterned with floral motifs (Plate 3, Fig. 4). The *patkas* are patterned with narrow floral borders at the edges. The turban is the *khirkiya pag*, broad and elaborate. A circular disc is visible in all turbans on the left side (Fig. 4). The turban seems to consist of a base as a central piece over which it is wrapped. The left and right sides of the turban are different. The jewellery of the turban consists of a jewelled band, a broach at the front and jewelled strings at the back. The jewellery on the person consists of earnings, necklaces, rings, a jewelled belt at the waist, bracelets, elaborate necklaces, jewelled daggers and straight swords.

Costumes of Noblemen - A noblemen named Durgadas kneeling in front of the Maharaja is attired in a *bago* fastened on the left side (Plate 4). The ties are long (hip length), broad (seven) and visible at the left side. A broad waist band is tied around the waist. A belt is worn around the waist with a diagonal strap over the left shoulder to fasten the straight sword, shield and dagger. The turban is large, of a different style as compared to the Maharaja and the other noblemen (Fig. 5). It is made of a single fabric. The turban is high, with one end of the turban cloth visible at the back. The jewellery consists of rings. The accessories include a sword and a shield.

Costumes of Attendants – The basic costume is similar in style to the Maharaja. It consists of an ankle length *bago*, fastened to the left side, with a considerable flare of the skirt. The *patka* is broad (single) and calf length. It is plain or patterned (Plates 3, 6 & 7). The style of the turban is similar. The lower garment consists of a *paijama*.

The attendants walking on foot (Plate 5, Fig.6) are wearing knee length *bago's* and large turbans. The ends of the *bago* seem to be folded and tucked in the waistband. The shoes are flat heeled with a back flap, the upper covers the whole foot. The tip of shoes at the front turns upwards and inwards and the tip at the back turn outwards.

WOMEN'S COSTUME

Costumes of the Ladies Walking on Foot – The ladies wear the traditional dress of Hindu women (Plate 5, Fig. 7). It consists of short, high waisted *choli's, lehanga* or *sari's* (ankle length) and *odhani's*. The ladies are heavily adorned with jewellery. Although the figures of the ladies are small, since the miniature depicts the celebration of the festival of Gangaur, devoted to the marriage of Shiva and Parvati, the ladies would be wearing some of the following traditional jewellery:-

i. Head ornaments - *rakhdi* or *ghundi,* round like a bulb, made of gold and inlay work, worn on the edge of the parting of the head with three strings of pearls or gold, one going along the parting of the hair and two passing behind the ears and tied on the plait of hair; *bor,* of round shape, flattened, smaller than *rakhdi*; *tika,* suspended on the forehead with a chain of pearls or gold; *sheeshphool,* worn on the forehead; *chandrama,* moon shaped, worn below the *bor* or *rakhdi; tiki* or *bindi* worn on centre of forehead and *jhela* made of silver or gold on the forehead and tucked or fastened in the hair.

ii. Nose ornaments - the chain holding it being known as *sankli; nath,* suspended from the left nostril supported with a chain; *phini* or *laung,* lay fixed on the left nostril.

iii. Earings - *tontiya,* ear studs remained fixed near the lobe; *pipalpatta,* leaf shaped earings worn on upper side of ear; *jhootana* and *agotya* (bud shaped), worn on upper side of ear; *durgata, tops, bali, morpatta (*peacock feathers)*, jhumra, karanphool* worn in the ear lobes.

iv. Neck ornaments - *hansali,* rod like circlet bulging in the middle and tapering to the sides; *timaniya,* fitting close to the neck, a rectangular pendant which rested on body with leaf like small pendants on lower side; *kanthi,* strands of glass, emerald or gold beads arranged in a number of rows with pendants fixed on it; *tevata,* resembled *aad; madliya,* long necklace with pendants and bells placed at regular intervals woven in fine thread or silk; *aad,* smaller than *timaniya* stood erect with small glass beads on both sides; *thusi,*worn not very close to the neck; *dora, necklace of a number of strings; kanthla,* similar to madaliya having a carving of

diety in the middle; *moti-ki-mala, takhti,* like *kanthla; savia,* similar to *madaliya* with carving of diety in centre*; mala,* strings or chains of various gems with gold, *cheed; chandar har, champakali* big necklaces having a number of strings and attached with pendants

v. Hand ornaments – in the wrist *gokhru* was put on, after which *bilia* or broad bangles, having a sheet of gold on surface and then again *gokhru* was worn. *Nogaria,* bangles set in two to three rows and passed through a thread; *gajra,* similar to *nogaria*; *hathsankla,* bangles with longitudinal arch shaped marks all over; *punchi,* made of strands of round beads; *gujaria* and *kankaniya (*had projections like *gokhru*) were other bangles worn followed by *gokhru,* bangle with semi circular projections*; muthia,* bangles worn at wrist*; kada ,*six to seven worn both in hands and feet; *patle, bagandi, patunchi* and lac bangles on the wrist.

vi. Arm ornaments – In the upper most part of the forearm *chuda,*was worn, these were seventeen flat bangles made of gold, lac or ivory; followed by *madaliya,* capsule shaped having small ghunghru at the lower sid ; then *katariya,* bangle with round and bulging projections was worn*; bajuband,* worn above *the* elbow and *bhujband,* two inches wide, inlaid with jewels and small bunches of pearls hanging down *kangan*

vii. Fingers - *anguthi, chhalla, biti, , davna,* two rings chained in one and *anguthan,* ornament worn on opposite side of palm, round shape with seven chains, two to the bracelet at wrist, and five chains with five rings to be fitted in fingers

viii. Waistband - *karghani, tagri, kandora,* chain and *madaliya*

ix. Ankles - *kadiya,* solid round bangle; *kadla,* hollow similar to *kadiya; nevari,* narrower than *kadla; rimjhol,* anklet with small ghungroos; *sankhla,* worn above *kadiya* or *kadla* and others were *paijab, awala, jod, chhade, payal*

x. Toes – *bitia, challa, angotiya, bichhua, anaavat, polaria* were circular rings and *pagpaan* was the ornament similar to the *anguthan* (Parihar, 1996).

Summary - The costume of Maharaja Ajit Singh essentially consists of the same garments as his predecessors with slight changes in certain parts and significant changes in the other parts of the costume. The length of the *bago* has increased reaching upto the

ankles (Plate 1) and the flare of the skirt is greater as compared to that of Jaswant Singh (Plate 3) and Gaj Singh. The change in the length of the *bago* (i.e. ankle length) is indicative of a general trend observed in the Mughal miniatures of the later Mughal Emperors i.e. after the reign of Aurangzeb.

The length of the ties of the *bago* has increased (reaching upto the hips) (Plate 1), they are bigger and broader than that of Jaswant Singh (Plate 3) and are usually made of a contrast coloured fabric.

The *bago* is patterned heavily with large, stylized floral motifs (Plates 1, 2 & 3). The *bago* is made of opaque fabrics such as brocade, satin and silk etc. The use of transparent and translucent fabrics that was prevalent during the reign of the preceding rulers of Jodhpur and the Mughal emperors is not observed in the miniatures of Ajit Singh. However the *Byav Bahi* mentions the use of of both lustrous and transparent fabrics which are as follows - *bago* of *tas*, *vaga*- of *tas, vago mahmudi* of *kasumal* colour *butidar*, one white piece with *muquaish* work, *khimkhap of kiramchi* colour with *buti's* from Gujarat, *illachya* fabric of *zari*, *gulbadan* fabric of half a *gaz* (yard) *jalidar*, with tassels etc.

The *patka* is single and long reaching slightly above the ankles (Plate 1). In other miniatures the *patka* is shorter, calf length or slightly below the knees. The length is similar to that observed in the miniature of the previous rulers Jaswant Singh and Gaj Singh. The *patka* is patterned with a narrow floral border at the sides, and the widthwise edges are patterned with an elaborate border of a long, singular flowering plant.

The turban of Maharaja Ajit Singh can be said to be a Marwari turban as it differs from that of the Mughals. It is also distinctly different from the turbans of the earlier rulers of Jodhpur. The turban is, larger and complex in structure (Fig. 3). Further as mentioned in the review of literature; the turban may be the *khirkiya pag* which was worn during the reign of Ajit Singh. It was a performed or a pre-stitched turban and one lobe of the *pag* used to be higher and the other was lower. The *pag* used to be higher at the front and lower at the back which gave the *pag* a peculiar shape. The costume of the ruler is profusely adorned with jewels and turban ornaments (Plate 3).

In addition, according to the review, the turban from the reign of the successors of Ajit Singh became still larger, and acquiring varied dimensions such as becoming elongated and growing into long funnel shaped headdresses. These exaggerated turban styles can be seen in the subsequent rulers of Jodhpur (reign of Ram Singh to Man Singh) and in the turbans of the local chieftains or Thakurs of various places in Marwar.

Therefore, it can be said that the costume seems to be an integration of the indigenous and Mughal styles, with the regional characteristics beginning to feature predominantly with the decline of the Mughal power.

Comparative Study of Costumes of Mughal Emperors and Costumes of the Rulers of Jodhpur

COMPARATIVE STUDY OF COSTUMES OF MUGHAL EMPERORS AND COSTUMES OF THE RULERS OF JODHPUR

A comparative analysis was carried out between the costumes of the Mughal Emperors and their contemporary rulers of Jodhpur to highlight the distinctive features of each of the costumes and to analyze the changes resulting from each other's influences, if any.

The comparison was carried out keeping in view the following regarding the nature of subject -

1. The rulers of Jodhpur held significant positions in the Mughal court due to political and social (marriage) alliances, however they were subservient nobleman in attendance to the Mughal Emperor. All the rulers of Marwar from 1583-1678 were honoured *Mansabdars* of the Mughal throne. They conducted and participated in many campaigns on its behalf and were entrusted with important missions and commands. They attended the Mughal court as grandees.
2. The period of study spans many centuries, i.e. 16th- 18th centuries involving varied socio-cultural influences on each of the races. Further, the origins of clothing of the two races, the Mughals and the Rajputs have been influenced by specific socio-cultural and geographic factors.
3. The coming of the Mughals to India brought about an assimilation and amalgamation of the two cultures and, in turn, the dress of the two people. Therefore, an attempt has been made to enumerate the change in the dress of the Mughals and the Rulers of Jodhpur.

MEN'S COSTUME

The Mughals were inhabitants of Central Asia and the costumes of Babur and Humayun, in general, are characteristic of this region. The costumes essentially consisted of an inner garment (known as *nima or nimcha)*, a knee or ankle length upper garment (known as *jama* or *peshwaz*) girded at the waist with a waistband and an overcoat (known as *qaba or farji*) worn with a turban. A lower garment is not depicted in most of the miniatures, though there is mention of a loose fitted, lower garment such as a trouser or a *shalwar* in the review of literature.

The costumes of Emperor Akbar were significantly different from that of Babur and Humayun. According to the review of literature and on observing the miniature paintings, it can be said that many significant changes in costumes were introduced by Emperor Akbar. He was a visionary and a philosopher. He was liberal and his policies reflected the open mindedness and tolerance of the Emperor towards his subjects. It also reflected the belief and philosophy of the Emperor, of integrating his own race with that of the people of the conquered land and unifying the two races into a composite whole. The changes that he induced in his costumes originated from the underlying philosophy of his governance.

The costumes of Akbar basically consisted of a single, knee length *jama* fastened at the sides or its variant (probably the *angrakha* or *peshwaz*) fastened at the centre front with ties. It was worn with a *paijama* and a small turban known as the *atpati* turban. The multiple layers of clothing made of heavier fabrics seen in the costumes of Babur and Humayun are no longer observed. The loose gowns and tunics and voluminous turbans or elaborate headdress of Babur and Humayun were discarded in favour of tunics made of lighter, translucent or transparent fabrics such as fine muslins and cotton gauzes prevalent in India at that time. In addition, a *paijama* as a lower garment is observed quite clearly for the first time during the reign of Akbar.

The *jama* worn by Akbar either had a round hem or there were slits at the sides of the skirt, known as the *chakdar jama.* The tunic with slits (*chakdar jama*) is distinctly different and is observed for the first time in the miniatures of Akbar. It is not seen in the earlier miniatures of Babur and Humayun. This indicates that the *chakdar jama* was not the native costume of the Mughals. An analysis of the miniature paintings of the Pre-Mughal period in India shows that the *chakdar jama* was prevalent in India in the mid sixteenth century prior to the onset of the Mughals. It is possible that Akbar may have introduced this style of *jama* at his court. Another possibility is that it may have found its way into the imperial court and was later given imperial sanction to be worn at the Mughal court by Emperor Akbar.

The ties to fasten the *jama* can be observed from the reign of Akbar. They are visible in a few instances in the costume of Akbar and in the costume of his courtiers. These ties

on the *jama* are not seen in the miniatures of Babur and Humayun. However, ties are seen very clearly in the Pre-Mughal miniatures of Western India such as the Chaurapanchasika and Gita Govinda, etc. This indicates that ties were used to fasten the tunic in India prior to the Mughals and may have been adopted as a means of fastening the tunic after the influence of the Hindus in India.

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The review of literature mentions that Akbar introduced *doshala*, i.e. a double sided shawl with two right sides stitched back to back (Ain-i-Akbari). However, a *shawl* has not been depicted in the miniatures of Akbar. Only in two miniatures Akbar is shown with a draped garment. However, the texture of the draped garment does not conform to that of a woollen fabric as it is translucent or transparent.

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Another notable draped garment worn by Akbar in one miniature is a *dhoti*, as is apparent from its appearance. A transparent (sheer) piece of cloth is draped diagonally over one shoulder. This clearly is a Hindu attire and indicates the influence of the Hindu's on the costumes of Emperor Akbar. It also indicates that when not in the court the Emperor may have worn a *dhoti* owing to the comfort and ease of wear associated with the garment.

The costumes of Jahangir became more glamorous, sumptuous and decorative. The length of the *jama* increased to the calves. The ties of the *jama* became longer and of a defined shape. A double *patka* became the norm and it is observed in most of the miniatures. Translucent of transparent, figured fabrics such as muslins known as the *abrawan* were in vogue.

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The costumes of Shahjahan became more sumptuous and decorative and there was a greater emphasis on the use of exquisite and luxurious fabrics such as the *kimkhab, atlas* (satin), *makhmal*, etc. The silhouette of the *jama* became more structured and formal as compared to Jahangir. The ties were longer and of a distinct shape and were made of a contrasting coloured fabric. The turban was of the shape of a conch shell.

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The costumes of Aurangzeb became simple and austere in comparison to Jahangir and Shahjahan. There were slight changes in the silhouette such as the length of the *jama*

increased to the calf level. The turban became shorter, there was a significantly broader transverse band, the turban was high at the back and was of an angular shape.

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The costume of Raja Udai Singh as illustrated in the miniatures consisted of a knee length tunic; known as *bago,* made of fine fabrics such as muslins, silk muslins or silk gauzes with a side fastening; a skirt with slits at the sides visible as uneven projections from the hem of the skirt. The *bago* was girded at the waist with a double *patka*. It is worn with a *paijama* and a short turban.

As already mentioned, slits can be observed in the Pre-Mughal miniatures of North Western India (Plates 2 & 3) and Marwar (Plates 2, 3 & 4). In addition slits are seen for the first time in the garments of the Emperor Akbar, his noblemen, guards and attendants, etc. Therefore, it is reiterated that a tunic with slits was prevalent in India and worn by the Rajputs and later adopted as a court costume during the reign of Akbar.

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Akbar and his courtiers, in many of the miniatures, are seen attired in a double *patka*. Later, Jahangir and Shahjahan are also seen sporting the double *patka*. However, the double *patka* is not observed in the miniatures of Babur and Humayun. Therefore, it can be said that the double *patka* was either Akbar's innovation or it was worn by the Rajputs and adopted into the Mughal court by Akbar. The latter assumption seems more likely, as the association of the rulers of Marwar with that of the Mughals began with the reign of Udai Singh who was the contemporary of Akbar. The Rajputs as a clan were quite conservative and deeply rooted towards their traditional culture. A Mughal influence in costumes would have taken place gradually and would be more evident in the costumes of the subsequent rulers of Marwar.

The turban of Udai Singh was small, flat, tightly enclosing the head. It was similar to one of the turbans of the Pre Mughal period of India, i.e., paintings of the Chaurapanchasika (Plate 2a), indicating that such turbans may have been worn in India prior to the Mughals. Such a turban is also characteristic of the style of turbans of the Akbar period. The headdresses of Babur and Humayun were very different, being suited to the climate of Central Asia. Therefore, it is quite probable that Akbar

may have adopted the small turban from that of the Rajput Rulers, i.e., Jodhpur rulers being one of the clan (Rathore) of the Rajputs.

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The costume of Raja Sur Singh consisted of a *bago*, with three slits at the sides of the hem of the skirt visible as triangular projections from the hem of the skirt. This feature, viz. three slits at the sides of the skirt was seen in the miniature of a female attendant of Akbar and of the royalty of the period of Jahangir ((Plate 8 - Jahangir's brother, Prince Daniyal). It seems to be a continuation of the fashion of wearing a tunic with slits from the reign of Akbar and Udai Singh and an innovation probably attributed to the Rajputs. The costumes of Gaj Singh illustrated in the miniatures are exquisite and fine and reflect the luxury and grandeur observed in the costumes of the Mughal emperors Jahangir and Shahjahan. The *bago's* are made of exquisite fabrics such as the silk gauzes or silk muslins known as the *kimkhab*, of the type known as the *baftas* or *pothans*.

Thus, during Jahangir's and Shahjahan's reign there were many similarities between the Mughal costumes and the costumes of their corresponding Jodhpur rulers, such as, the tunic, double *patka*, ties of the tunic, a striped *paijama* etc. In fact, the costumes of later Mughal rulers and those of later Jodhpur rulers look quite alike. This could be due to close ties between the royalties and the amalgamation of the two cultures over a period of time.

Later, with the decline of the Mughal Empire and the absence of a central authority, i.e., with the demise of the last Mughal Emperor Aurangzeb in 1707 A.D, regional or indigenous characteristics of costumes of Marwar gradually started becoming more apparent and dominant. Though the costume of later rulers of Jodhpur generally consisted of the same garments as that of their predecessors, the style and features of some parts of the costume became distinctly different. For instance, the shape and style of turban of Raja Gaj Singh was different from that of the previous rulers and that of the Mughals. The fabric of the turban was the Rajasthani *lehariya* known as the *panchranga lehariya*. Similarly, the turban of Maharaja Ajit Singh probably known as the *khirkiya pag* was of a distinct shape, not observed in the miniatures of the Mughal emperors or the other rulers of Jodhpur.

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WOMEN'S COSTUME

Women of the royalty are seen rarely depicted in the miniatures. This is probably because they were strictly bound by the religious tenants of Islam and the *purdah* system which forbade them to make a public appearance or be seen by outsiders. The only occasions on which they are seen are at marriage festivities or at birth celebrations. The women mostly depicted in miniatures consist of attendants, dancers and musicians etc. Therefore, not much information can be gleaned from miniatures about the costumes of the women of the royalty. The information that is available is from the review and the rare miniatures in which they are depicted.

Costumes of the Royal Women – The costumes of the women of the Mughals were of Turkish–Mongolian origin. The clothing of the women during the reign of Babur and Humayun was similar to that of men. It consisted of loose fitted ankle length tunics or gowns with full sleeves which were worn underneath the ankle length or shorter knee length overcoats. The headgear consisted of a conical hat to which a translucent veil reaching the shoulders was attached at the back. This headgear was characteristic of the clan of the Mughals and was known as the *Chagatai* hat.

The costume of the women other than the royalty consisted of *peshwaz, paijama* or *shalwar,* a *phenta* and an *odhani* or a shawl draped over the upper part of the body. The headgear consisted of a conical headdress with a veil attached to it. The skirt of the *peshwaz* either has a round hem or slits at the sides.

There was a slight change observed in the costumes of the female attendants during the reign of Akbar. The change was not observed in terms of the structure of the clothing but primarily in the use of fabrics such as fine cottons, i.e., sheer and transparent fabrics were employed in addition to the use of opaque fabrics. This change is attributed to the Indian conditions where transparent and translucent fabrics were in vogue in the mid sixteenth century. The comparatively fewer changes in women's costumes could be because women of the royalty of the Mughals were strictly confined to the *zenana*. They led a very secluded life within the precincts of the imperial harem. They were slow to accept changes and may have been initially resistant to a change in their costumes.

However, with the reign of Jahangir, distinct changes were observed in the costumes. Firstly, the wearing of the Hindu costumes (*lehanga, choli* and *odhani)* was observed in the Harem. This indicates an adoption of the Hindu dress by the Mughals. This change in the costumes mainly took place because the emperor Akbar initiated the practice of taking Rajput Princes in marriage and subsequently Jahangir was married to Princess Jodhbai, daughter of Raja Udai Singh. Further, Akbar allowed the observance of Hindu customs and beliefs by the princesses in the Mughal court. The presence of the Rajput princesses in the Mughal harem must have led to an interaction with the Muslim women of the court thus leading to the adoption of the Rajput costume (consisting of *lehanga, choli* and *odhani).*

Apart from the adoption of the Rajput women costume, a marked difference in the style and structure of the Muslim women costume could be observed since the time of Jahangir. The *peshwaz,* which was earlier made of thick and heavy fabrics, was now made of a fine and nearly diaphanous material such as fine cotton. During Jahangir's reign, it was mid calf length. It was more like a single garment with a low waisted bodice, with full length sleeves and skirt attached to the waist, open in front from waist downwards. A *patka* or a *phenta,* consisting of two narr*ow strips* of cloth, was worn in the centre to cover the parting of the legs. A transparent *odhani* was draped over the head.

Further, the *peshwaz* of Shahjahan's period had developed into a frock like garment with a distinct high waisted short sleeved *choli*, a frock like skirt gathered and stitched to the hem of the *choli,* the skirt having a large flare at the hem. The length of the skirt increased to the ankles. The length of the *phenta* also increased to the ankles and the material became fine, transparent and flimsy. The *churidar paijamas* were made of either striped material or patterned with floral motifs. The *odhani* was made of a soft diaphanous material, one end of which was taken from the right side of the shoulder across the front, draped over the head and allowed to fall at the back.

Simultaneously, changes were observed in the style of the costumes of the Hindu women. The Hindu dress observed in the miniature of Jahangir was different from the style of dress observed earlier. The *lehanga* in Jahangir's period had a larger flare and

fell softly at the sides and the *choli* and *odhani* were made of soft transparent fabrics. The *odhani* has a larger gather of pleats at the centre. This change in the flare of the *lehanga* and the softness and finess of the texture of the fabric may have been due to a stylistic change in the costumes of the women.

Thus, the wearing of the Hindu dress by the women of the harem of Jahangir is a significant evidence to show the adoption of the fashions of Hindus in the Mughal courts. Similarly, the miniatures of Raja Jaswant Singh of Jodhpur depict the attendants attired in *peshwaz*, *paijama* and *odhani* along with women clad in the traditional Hindu attire of *lehanga, choli* and *odhani*. This shows the adoption of Muslim dress in the harem of the Rajputs. Thus it can be seen that an amalgamation of women's costumes took place between the Rajputs and the Mughals, at the end of the 18th century and what evolved out of this synthesis became relegated to being part of the formal Indian attire for the women of India for centuries to come. Thus, two basic styles of dresses were evolved. One was the traditional Hindu attire of the *lehanga, choli* and *odhani* which continued to be worn and stood its ground due to the Rajput women being deeply rooted towards their culture. The other new style that developed was that of the *peshwaz, phenta, paijama* and *odhani.* This style of the *peshwaz* underwent further changes and metamorphoses in the times to come but the basic essence of the costume was always carried forward and it became a legacy of the formal Indian attire.

Chapter 5
Summary and Conclusions

The present study, **'Mughal Costumes (16th- 18th Century) and Royal Costumes of Jodhpur – A Comparative Study'** was undertaken to study the costumes of the Mughals and the Costumes of the Rulers of erstwhile princely state of Jodhpur and to trace an influence of the Mughals on the Costumes of the Rulers of Jodhpur and vice-versa, if any. The study included a detailed analysis of the costume of the Mughal Emperors and Rulers of Jodhpur with a brief reference to the costume of the people associated with the court. The study also included developing a catalogue of a representative sample of the historic costumes of men and women at the Mehrangarh Fort Museum, Jodhpur.

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The data was collected using the purposive sampling technique. The interview schedule supplemented with observation technique was used for data collection. The interview schedule was administered on a representative sample of 32 people. These included Directors and Curators of Museums, Historians, Renowned Authors and Scholars related to the subject, a member related to the Royal Family of Jodhpur, Folk Singers in Jodhpur; and a Tailor whose family is associated for several generations with the royal family of Jodhpur. The costumes of the Mughal Emperors and the Rulers of Jodhpur were studied through Miniature Paintings of the Mughals and Miniatures Paintings of Marwar i.e., Jodhpur, respectively The observation technique was used to study the historic costumes of the Mehrangarh Fort Museum, Jodhpur.

The data collected was subjected to a detailed content analysis. It was further substantiated with information collected from various published and unpublished works from libraries, museums, educational and other research based institutions and through discussions with directors and curators of libraries, museums and connoisseurs of art.

The results of the study are summarized as follows -

- The Mughals were inhabitants of Central Asia and the costumes of Babur were characteristic of this region. The costume of Babur essentially consisted of knee or ankle length tunics and overcoats (known as *jama* or *peshwaz*), girded at the waist with a waistband and an overcoat (known as *qaba or farji*) worn with a *kulahdar* turban.

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- The costumes of Humayun also reflected a Persian influence on costumes. They were similar to that of Babur with the difference being in the length of the upper garments and the type of headgear. The upper and over garments of *Huma*yun *were an*kle length and the headgear consisted of a hat known as *Taj-i-izzat.*

- The costumes of Emperor Akbar were distinctly different from that of Babur and Humayun. It was due to Akbar‘s conscious intent and ingenuity to integrate the two races of the Mughals and the Rajputs due to which he adopted policies that led to a unification of the two cultures.
- The costumes of Akbar consisted of a single knee length *jama* that was made of a light weight translucent fabric such as fine cottons. During his reign the *chakdar jama* was seen for the first time.
- A *churidar paijam*a was worn underneath. The *paijama* as a lower garment was seen clearly for the first time during the period of Akbar.
- Akbar adopted a small and short turban known as *atpati* (with eight loops) turban from that of Rajputs, also seen during the Pre-Mughal period in India. The significant changes in costumes during Akbar's reign are as follows:
  - The ties to fasten the *jama* can be observed from the reign of Akbar. They were visible in a few instances in the costume of the Akbar and in the costume of his courtiers. The ties to fasten the *jamas* at the sides were not seen in the miniatures of Babur and Humayun. However, ties were seen very clearly in the Pre-Mughal miniatures of Western India such as the Chaurapanchasika and Gita Govinda etc, and also by the Rajput rulers contemporary to the Mughals. This indicates that ties were used to fasten the tunic in India prior to the Mughals and may have been adopted as a means of fastening the tunic during Akbar's reign, indicating the influence of Hindu costumes on that of Mughals.
  - A garment similar to an *angrakha,* which was a garment of Indian origin, was also worn by Emperor Akbar. Another notable garment worn by the Emperor consisted of a *dhoti,* as was apparent from its appearance. This clearly indicates the influence of the Hindus on the costumes of Emperor Akbar.
  - Although Akbar is credited to have introduced the *doshala,* i.e., a double sided woollen shawl with two right sides stitched back to back, this draped garment was not observed in the costumes of Akbar.
  - Further, as compared to his successors, Emperor Akbar seems to be attired in comparatively simple clothing and jewellery. A detailed list of fabrics made of gold brocades, silks, velvets, fine cotton muslins and woolen fabrics is provided by the Ain-i-Akbari. But, the use of such fabrics is difficult to corroborate on observing the miniatures.

- The costumes of Jahangir became more glamorous, sumptuous and decorative. The ties of the *jama* became longer and of a defined shape. The use of transparent and translucent fabrics was in vogue with a greater emphasis on ornamentation with jewels. The use of a double *patka* became a norm at the court. Similarly during the reign of Shahjahan there was a greater emphasis on ostentation with regard to the dress and jewellery. The ties of the *jama* were of a defined shape and the turban was of the shape of a conch shell.
- The fashion and ornamentation of the dress and turban in Aurangzeb's reign became simple and austere. The length of the *jama* of Aurangzeb increased upto the lower calf length. The turban of Aurangzeb is more compact, with a broader transverse band in the centre and a lobe high at the back giving the turban an angular shape.
- The association of the Rulers of Jodhpur began with the reign of Raja Udai Singh. The costume of Raja Udai Singh as illustrated in the miniatures consisted of a knee length tunic, probably a *bago* with slits at the side or a round hem, visible as uneven projections from the hem of the skirt. The *bago* was girded at the waist with a double *patk*a. It was worn with a *paijama* and a short turban.

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The costumes of the subsequent rulers of Jodhpur consisted of the same garments with slight changes in the style of certain features of the costume. The *bago* of Raja Sur Singh consisted of three slits at the sides of the hem of the skirt visible as triangular projections from the hem of the skirt. It seems to be a continuation of the fashion of wearing a tunic with slits from the reign of Akbar and Udai Singh and an innovation probably attributed to the Rajputs.

- The shape and style of turban of Raja Gaj Singh is distinctively different. The turban is larger, longer. The fabric of the turban in is typically Rajasthani i.e. tie – dyed *lehariya*, indicating a Jodhpuri influence.
- The turban of Maharaja Ajit Singh can be said to be a Marwari turban as it differs from that of the Mughals. It is distinctly different from the turbans of the earlier rulers of Jodhpur. The turban is, larger and complex in structure. Further as mentioned in the review of literature, the turban may be the *khirkiya pag* which was worn during the reign of Ajit Singh. The *pag* used to be higher at the front and lower at the back which gave the *pag* a peculiar shape.

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- With the decline of the Mughal Empire and the absence of a central authority, regional or indigenous characteristics of costumes of Marwar gradually started becoming more apparent and dominant. This can be further corroborated from the observation of the costumes including the exaggerated turbans of the later Rulers of Jodhpur.

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Thus, it may be concluded that the costumes of the Mughals and the Rulers of Jodhpur were a result of the amalgamation of the costume styles of the two races with features of each of the costume integrating into the dress of the Mughals and the Rulers of Jodhpur. However, the dress of the Mughals underwent significant changes commencing from the reign of Emperor Akbar. The changes were induced, due to both the ingenuity and philosophy of the Emperor Akbar to integrate the two races into a composite whole. The costume of the Mughals got significantly modified in the process. Subsequently, many new observations which were different from the existing information were brought forth as a result of the study. Simultaneously, changes were observed in the clothing of the rulers of Jodhpur. Their clothing which traditionally consisted of unstitched garments developed into one consisting of stitched garments, a change attributed to the Mughals. Therefore, the styles of clothing that integrated the features of both the races evolved as a result of the association and it constituted a set of formal, traditional Indian attire for men.

Costumes of Women of the Royalty

The costumes of the women of the Mughals were of Turkish–Mongolian origin. The clothing of the women was similar to that of men. The costumes of women during the reign of the Emperors Babur and Humayun consisted of ankle length tunics and overcoats worn with a shawl draped across the shoulders and a conical headdress. The other type of costume consisted of a *peshwaz*, *phenta*, *paijama* or *shalwar* and an *odhani* or a *shawl* draped over the upper part of the body. The headgear consists of a conical headdress with a veil attached to it. This costume, i.e., the *peshwaz*, *phenta*, *paijama* and an *odhani* was initially worn by attendants and musicians uptil the reign of Akbar. However, it was observed to be worn by the women of the royalty of Jahangir.

The changes in women costumes took place gradually as compared to that of men. This was because of their secluded lifestyle which revolved around the imperial harem. Significant changes in the costumes of the women were observed from the reign of the Emperor Jahangir, wherein the style of costumes starting integrating and evolving. Again, as in the case of men, the costume of the women of the Mughals underwent greater changes in terms of structure and style.

During Shahjahan's and Aurangzeb's period, towards the end of the Mughal Empire, the *peshwaz* comprised of a frock like garment with a distinct, high waisted, short sleeved *choli,* a frock like skirt gathered and stitched to the hem of the *choli,* the skirt having a large flare at the hem. The length of the skirt had increased to the ankles, the length of the *phenta* also reached the ground and the material was very fine, transparent and flimsy. The *churidar paijamas* were made of either striped material or patterned with floral motifs. The *odhani* was made of a soft diaphanous material, one end of which is taken from the right side of the shoulder across the front, draped over the head and allowed to fall at the back.

The changes in the costume of the women of the royalty of Jodhpur were limited to changes in terms of style. The essential character of the garments, i.e. *lehanga, choli and odhani* remained the same. However, the costumes of the women other than the royalty, i.e., the attendants and musicians underwent significant changes. In addition to their traditional dress they started wearing the Mughal dress consisting of a *peshwaz, paijama, phenta* and *odhani.*

Thus, two basic styles of dresses were evolved. One was the traditional Hindu attire of the *lehanga, choli* and *odhani* which continued to be worn and stood its ground due to the Rajput women being deeply rooted towards their culture. The other new style that developed was that of the *peshwaz, phenta, paijama* and *odhani.* This style of the *peshwaz* underwent further changes and metamorphoses in the times to come. Thus it can be seen that an amalgamation of women's costumes took place between the Rajputs and the Mughals, towards the end of the 18th century and what evolved out of this synthesis became relegated to being part of the formal Indian attire for the women of India for centuries to come.

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AB-RAWAN: literally meaning running water. Extremely fine quality of muslin, silk muslin or silk gauze.

ALAM: Standard code signifying a ruler.

AMRU, HIMRU: Silk Brocade. Specialty of Aurangabad (Maharashtra).

ANGRAKHA: Full sleeved outer wear for men with a flared skirt.

ANTARIYA: Unstitched loose garment for the lower body draped in style of *langot* .

ASHRAFI: Gold coin

ASAVARI: Transparent fabric made from yarns of white and light blue colour.

ATAN: Cotton cloth

ATLAS: Arabic word for satin.

AURANG: Thrones in different shapes and sizes, decorated with precious stones.

BADLA FABRICS: Silk fabrics having fattened wire of gold or silver.

BADLA: Flat wire of gold or silver used for embellishment of fabrics.

BAFTA: Cotton fabric woven in Gujarat. Important material of trade for British East India Company.

BAGO: An garment for outerwear, similar in constuuction to the jama

BALABANDI: Piece of brocaded cloth tied around the turban.

BEGAM: Title of rank awarded to all royal wives.

CHAKDAR JAMA: *Jama* where hem was zagged with four tips revealing a brightly colored lining .

CHAKMAN: Raincoat made of broadcloth, wool or silk; fastened in five places while wearing.

CHARKANA: Checkered fabric usually of muslin, can be also be silk or mixed.

CHARKHANA, SUSI: Fabrics containing small checks.

CHARQAB: A robe or tunic of gold of gold cloth

CHAURI: Symbolizing royalty in form of a fly-whisk; consisted of tufts of hair attached on elaborately decorated handles made of metal or wood.

CHEOLI: Silk fabric with a bright satin sheen. Untwisted silk used with buti's all over the ground.

CHHATRA: Elaborately decorated umbrella used to signify a royal position.

CHIKAN: Cotton or Silken fabric with *butis.*

CHINOTIYA: *Chunni* or *Odhani* having gathers.

CHIR: Fabric of gold threads and brocaded silk.

CHIRA: Folded turban made of fine silk or cotton thread

CHOLAKA: Long sleeved, loose fitting coat in the style of *chogha.*

CHOLI: Stitched upper-garment that covers the breasts.

DAGALI: Upper cover over coat with cotton stuffing.

DARYAI: Silken fabric

DHOTI: Unstitched cloth draped over hips and legs.

DHUP – CHAUN: Sunshine – Sunshade. Fabric named after technique where warp and weft are of different colours.

DHUP: broad edged straight blade with a cross hilt.

DIRA: Head-dress in the form of short turbans.

DODHI: Worn by men of significance, has narrow folds at the sleeves and waist and long stitched ribbons at arms and waist.

DORIAS: Striped fabric usually of musli can also be silk or mixed.

DORIYA: Cotton fabric with stripes at short intervals.

DOVADA: Over-garment with double folds.

DUGDUGI: Decoration of precious stones on turban.

DUPATTA, ODHANI: Long unstitched cloth traditionally for covering upper body, mostly in South Asia

DUTAHI: Double folded silk garment in the form of a coat with a lining.

FARGUL: Jacket like *farji*, worn over shoulders. Scarlet in color, single or double folded.

FARJI: Stitched cloak worn over the shoulders over a *peshwaz* or *jama*.

FATUHI: Slightly padded sleeveless vest

FLAG: Royal ensign in the form of a triangular piece of cloth, fitted on a long shaft or pole.

GADAR: Long fur coat without collars, open in the front and quilted with cotton.

GHAGRA: Flared skirt fastened with a draw-string at the waist.

GHALTA: Mixed cotton and silk fabric. Upper surfaced well pressed and glazed. Back shows cotton and little silk.

GIRIH: Knot of over two inches in length

GUDADI: Paded cover fitted on coats in the winter for warmth.

GULBADAN: Light textured fabric with wave like pattern. Warp threads are dyed partially.

GULBAND: Muffler tied with a knot around the neck.

IIAYACHA: Turkish word for striped silk.

IZARBAND: Drawstring for fastening the drawers

JADIA: Bandage for holding parted beard with hairs pointing upwards towards face.

JAMA: Outer garment worn for formal wear. Tunic with a tightly fitted bodice, a flared skirt and fastened with the ties under the armpit.

JAMDANI, MUSLIN: Hand loom woven fabric of cotton, originated in West Bengal and Dhaka.

JAMDHAR: A dagger with broad, flat, triangular blade.

JHAGGA: Skirt worn by persons of significance at festivals, reaches up to ankles with elaborate folds.

JODA: Pair of dhotis

JUTI: Urdu word, gained popularity during the Mughal period, meaning handcrafted leather shoe made up of closed upper attached to a sole.

KALGI: A feathered plume, the most distinguished consisting of three black heron feathers reserved by the Mughal emperor as a symbol of high status.

KALANGI: A jewelled turban broach.

KAMBALA, DURSHA, PANVAD: Woollen blankets used in Ancient India

KIMKHWABS (KINKOBS), BROCADES: Silk fabric with ground work of gold threads woven with three to seven layers of warp threads.

KANCHUKA: Stitched bodice for the upper part of the body.

KANO: Coat worn by men of significance with long sleeves .

KANPECH: Decorative cloth tied over turban to cover ears.

KAPOOR – DHOOR: Fine silken fabric re-named by Akbar

KARKANAH: Workshop or storage area .

KAUPINA: Underclothing, rectangular in shape, bound around the waist with a thread.

KAWKABA: To announce coming of King at an assembly hall or court.

KHANDA: A long sword with a double-edged straight blade, narrowing slowly towards the hilt.

KHANJAR: A dagger with a single curved blade, leaf shaped and narrow towards the end dagger.

KHASA: Special fabric of muslin for royal purpose.

KHAYATS, VANSHAVALLIS: Fables and dramatic narratives depicting contemporary events.

KULAH: A skull cap.

KURTA: Stitched garment of knee length or longer.

KURYARAQ, KARKARAQ KHANA: Section of workshop for maintaining royal wardrobe.

LATKAN: Suspended article of gold threads used with a turban ornament.

LEHANGA: Of a lesser flare at the hem than a *ghaghra*, worn with a *choili* and a *dupatta*.

LEHARIYA: Fine cotton fabric dyed to have diagonal stripes similar to wave.

MACE: Club with a heavy, rounded head made of metal

MADIL: Head dress in turban form, one side heavily decorated with *zari* pattern.

MAHMUDI: Coin from Gujarat.

MAHMUDI: Finest variety of cotton or muslin.

MAKHMAL KHAS, KING'S MUSLIN: Muslin made in length of 10 yards and width of 1 yard, contains 1000-1800 threads in a warp.

MALMAL: Fine cotton cloth

MANSABDAR: A person holding a military rank or *mansab.*

MASHAJJAR: Zaridar Makhmal or silken fabric

MASHRU: Mixed fabric of silk and cotton

MIRZAI: Sleeveless quilted jacket worn as over-coat.

MOJARI: A softer variety of the *juti*. A shoe with an extended curled toe. In juti's, rear is normally covered but *mojaris* have an open look from behind.

MUCHAPATTI: Device used for turning the moustache upwards.

MUKHAPATA: Veil like a *dupatta* used in the ancient period.

NADIRI, KURDI: Sleeveless jacket worn over the *qaba* worn in Jahangir's court by him and certain permitted persons.

NAQARA: Round, bowl-shaped, one surface drum that is beaten by sticks.

NAURANGSHAHI: White muslin. A Favourite of Aurangzeb.

NIMTANA: Short under vest in form of tunic, less evolved version of the *kurta*.

OTU: Term used for Woof

PAG: Commonly used term for *pagri*

PAGRI: a turban made of a piece of un-stitched cloth, wound tightly around the head.

PAIJAMA: Leg-clothing of varying size, shape and tightness.

PANCHTOLIYA: Fine, light weight and transparent cotton cloth.

PECHA: Kind of *pag*, one end decorated with a fringe made of golden *zari*.

PESHWAZ: Same as *Jama* but open in the front with an elaborately decorated hem.

PHENTA: Heavily decorated, two narrow strips of cloth tucked in the drawstring of the *paijama*. Worn with a *peshwaz.*

PHENTIA: Additional piece over *ghaghra* with length equal to skirt, wearing signifies married women.

PHUL-KATRA: Daggers carried by royal chiefs and attendants that were worn under the girdle; mostly for ornamental presentation.

POT: Light fabric with *zari* and *butis*. Made at Banaras. Used in summer dresses.

POTIO: Head dress worn by common man

QABA: Quilted winter garment of cotton or muslin worn over the main dress ; loose fitting and full length .

QALAMI: Quilted over-cloak embroidered with gold, worn in the winter.

QIRBAN: Container for the bow hung on the left side of the girdle

QUIVER: Container for arrows hung over the shoulders or around the waist.

RADHANAGARI: Striped Cotton Fabric in Hooghly district of West Bengal.

RUBAB: Lute made from larger coconut shells to which a long piece of shallow wood is attached. Number of strings vary but usually six; played with small thin triangular piece of metal or wood.

SACHIQ: Gift sent to the bride’s house by the bridegroom prior to the wedding .

SADRI: Sleeveless jacket worn as over-garment.

SAFA: Broader and shorter version of the *pag*

SAHAN: White cotton cloth, popular in medieval India.

SALU: Cotton material manufactured in Burhanpur.

SANDLI: Cloth of colour of sandalwood.

SANGI: Fabric with wave line running along its width produced by manipulation of weft thread

SANJ: Two separate plates shaped like cymbals about 25 cm in diameter, each plate has a flat edge and a concave centre; held through a string that emerge from the centre of each plate and knotted on both sides

SARI: Unstitched cloth ranging from four to nine yards, draped over the body in various styles.

SARPECH: Jewelled turban ornament.

SAYABAN: To provide shade to royals, consisting of long pole with large leaf shaped fan, decorated with jewels.

SHAH-AJIDA: Royal stitch coat with double lining.

SHILWAR: Lower garment worn in form of trousers, loose fitting till knees and crinkled below them.

SIKLAT: Silk fabric of foreign origin, often red.

SILK NAINSUKHS: Light cotton fabric used by men.

SIROPAO: Like the Mughal Emperors the Rajput rulers of Rajasthan bestowed robes of honour on their nobles. The Mughals called it *khilat* and in Rajasthan it was known as *Siropao* i.e. from head to foot – a complete dress.

SPEAR: Weapon having pointed steel head attached to long wooden shaft; used for hunting or by horsemen during war .

SRISAF: Fine cotton fabric.

SURNA-I-HIND: A flute, named by Abu'l Fazl .

SUWAR: Second part of the dual ranking system of cavalry officers indicating the number of horses and riders he was supposed to provide.

SUZANI: Coat embroidered with patterns of leaves and flowers.

TAS: Special *Makhmal* (velvet) or brocaded fabric having *zardozi* work .

TAFTA: Velvet or silken fabric where warp & weft yarns are different. Fabric shows reflection of each colour.

TALWAR: One edged sword with a curved blade and a padded hilt.

TAMBOURINE: Percussion instrument resembling a shallow drum; one side covered with parchment.

TANSUKH: Fine and expensive cotton fabric.

TANTRA: Term used for the Warp

TANTU: Yarn originating from *Puranic* period

TARTARIC GOWNS: Elaborate robes worn by officers and lords in the Sultanate courts.

TAUKUCHIYA: A tunic resembling the *Jama* supposedly an indigenous Indian garment, made with round skirt instead of slits, and tied on the right side.

TURRA: Turban ornament in the form of a tassel. A tassel of gold threads strung with pearls, tied on the turban at the back.

ULBAGHCHA: Made of fur, short sleeved, till the waist. Purpose of warmth in outdoor activity.

USHNISHA: Three dimensional oval unstitched turban, name derived from head dress of Buddha.

UTTARASANGA: Unstitched band for the upper body, breast.

UTTARIYA: Un-stitched garment used to drape the upper body in ancient times.

VAGA: Outerwear or tunic worn by men.

VASAS: term for women's clothing

VINA: Oldest string instruments of India; three strings; neck made from a hollow piece of wood around 90 cm in length. Two resonators made of dried and hollowed gourds are placed at both ends.

ZARBAF: Fabric where wires of gold are combined with silken yarn and woven.

ZARI: Persian word meaning yarn made of wire of gold or silver.

ZARKAS, ZARKASI, ZARDOZI: Fabrics ornamented with metallic yarns made of yarns of zari enclosing a silk yarn.

ZARTARI: Fabrics ornamented with sequins of gold**.**

ZAT: Personal rank of the officer bestowed by the Mughal Emperor.

WEIGHTS AND MEASURES

Akbar's Weights and Measures - Akbar standardized weights and measurements using a barley corn (*Jau*). For weights, he used the weight of a *Jau*, while the width of a *Jau* set the standard for length.

1 MISQAL	:	6.22 grams ~ weight of 96 barley corns
1 DAM (used as weight as well as currency)	:	20 grams
1 GIRAH	:	1 Hath (elbow to the end of the middle finger, approx 18")
SER	:	637.74 grams

Jahangir's Weights and Measures

1 TOLA	:	2.05 grams approx
1 SEER	:	80 tolas
I TANK	:	21 carats
1 SURKH	:	0.875 carats
1 FINGER (ANGUSHT)	:	2.032 cm
1 GIRIH (KNOT)	:	5 cm
1 LEGAL CUBIT (ZAR' I – SHAR'I)	:	24 fingers
1 ELL (GAZ)	:	83.8 cm
1 KOS (KUROH)	:	~ 4 Km

APPENDIX-I

Interview Schedule for Historians / Directors / Curators / Scholars

Background Information

Name:

Age:

Qualification:

Occupation:

Religion:

Community:

Place:

1. What according to you were the costumes worn by the royalty, nobles at court and common people of Jodhpur prior to Mughal conquest.

   a. Royalties.

      Stitched Draped

Male

Upper garment

Lower garment

Inner garment

Headgear

Jewellery

Female

Upper garment

Lower garment

Inner garment

Headgear

Jewellery

b. Nobles at court.

	Stitched	Draped
Male		
Upper garment		
Lower garment		
Inner garment		
Headgear		
Jewellery		
Female		
Upper garment		
Lower garment		
Inner garment		
Headgear		
Jewellery		

c. Palace guards and attendants

	Stitched	Draped
Male		
Upper garment		
Lower garment		
Inner garment		
Headgear		
Jewellery		
Female		
Upper garment		
Lower garment		
Inner garment		
Headgear		
Jewellery		

d. Common People (merchants, cultivators, labourers, goldsmiths & black smiths, cobblers, barbers, shepherds, washermen, musicians and dancers)

Stitched Draped

Male
Upper garment
Lower garment
Inner garment
Headgear
Jewellery

Female
Upper garment
Lower garment
Inner garment
Headgear
Jewellery

5. Were there any particular type of fabrics, colours associated with some festivals, ceremonies or occasions. If so, elaborate.

6. Were there any particular modes of wearing the upper, lower garments, waistbands, draped garments, headgear, footwear and jewellery, etc among the males/ females? If so, then describe them.

7. Were there any particular modes of wearing garments/ accessories associated with any particular caste, sub-caste or social status. If so, then state them.

8. Was any particular type of dress, manner of wearing a costume or a specific kind of accessory or jewellery used to differentiate a person of one religion/ caste from the other?

9. Were there any sociological, geographical, psychological, physical or historical concepts involved in the designing of costumes? If so, then elaborate on these.

10. What kind of fabrics was used for making caps, hats, etc?

11. What were the techniques of surface ornamentation used on the caps, hats, etc?

APPENDIX-II

Interview Schedule for Member Related to the Royal Family

Name -

Designation (Title)-

Relationship with the royalty -

Education

Religion -

Community-

Place where residing-

Q.1. What according to you were the traditional costumes of the Royalty (Both Male & Female).

(a) What was the mode of wearing a particular costume?

(b) Were there any sociological, psychological, physical, geographical aspects employed in the designing of costumes. If so, what were they?

(c) Was the costume intended for a specific end use or did it fulfill a specific purpose.

(d) Were there costumes meant for special occasions, ceremonies, festivals? If so, elaborate.

(e) Were there any specific styles of ornamentation, colours, colour - combination associated with special occasions?

(f) What were the kinds of fabrics used and where were they procured?

Q.2. Were there any changes that took place in the costumes of men and women on association with the Mughals specifically with reference to Jodhpur. If so what were they and what was the reason for change? When did they take place?

Q.3. Were there any changes that can be attributed to sociological, psychological, physical, geographical factors, etc. If so what are they? When did they take place?

Q.4. Are those change appropriate according to the intended use of a garment or would you suggest a change or innovation in the styling, construction of a garment or a particular part of any garment.

Q.5. What does contemporary costume of the Royalty of Jodhpur consist of?

(a) Are there specific dresses worn on ceremonies, occasions, festivals, etc. and any social significance attached to the wearing of dresses.

(b) What are the fabrics used; where are they procured from and what is the style of ornamentation.

APPENDIX-III

Interview Schedule for Royal Tailors

Name -

Age-

Gender-

Educational Qualification

Level of Education -

Occupation-

Religion -

Community-

Place where residing-

Association with the Royal

Family (Period of Association)-

Kind of Garments Stitched-

(Male /Female).

Q.1 What do you know about the history of the traditional costumes of Jodhpur.

Period of Recall-

	Stitched	Draped
Men Garments		
Upper -		
Lower -		
Headgear-		
Inner garments -		
Women's Garments-		
Upper -		
Lower -		
Headgear-		

Inner garments -

Q.2. What according to you are the traditional costumes of the Royalty of Jodhpur?

		Stitched	Draped
Men's -	Upper		
Garments -	Lower		
	Headgear		
Women's -	Upper		
Garments	Lower		
	Headgear		

Q.3. Were there any particular type of garments associated with the Royalty, Nobility and Palace guards and attendants. If so, elaborate.

Q.4. Are there any changes that took place in the costumes of men and women with Mughal conquest. If so, what are they and when did they take place?

		Stitched	Draped
Men's -	Upper		
Garments -	Lower		
	Headgear		
Women's -	Upper		
Garments	Lower		
	Headgear		

Q.5. Was the influence of the Mughals confined to a particular social class. If yes, who are they? What changes took place in their costumes (Court, nobility and upper section of the official class).

Q.6. What does contemporary Royal costumes of Jodhpur consist of? How has it evolved?

		Stitched	Draped
Men's -	Upper		
Garments -	Lower		

	Headgear
Women's -	Upper
Garments	Lower
	Headgear

Q.7. What were the traditional techniques of garment construction, Elaborate?

1. Technique of taking body measurements - tools employed, procedures.

2. Pattern making - Traditional (local) names of various parts of the body and names of various patterns pieces of a garment.

3. Techniques of stitching -

Name of Seam	Traditional Name	Use
Finishing of Seam	Traditional Name	Use

Men's Garments - Jama, Angrakha, Peshwaz, Achkan, Sherwani, Jodhpur Coat, Breeches. Paijmas.
Women's Garments - Choli, Kurti, *Kanchali*, *Ghaghra*, Peshwaz. Paijamas.

Q.8. What are the modern methods of Garment construction? How are they different from the traditional methods?

Q.9. Are there any specific types of garments reserved for the Royalty. If so what are they and how do they differ in fabric, style, colour, quality, design details, stitching, finishing, trimmings and ornamentation, etc.

Q.10. Are there any sociological, psychological, geographical or physical aspects associated with designing or wearing a particular garment. If so, elaborate i.e. any social significance attached to the wearing of a particular garment in terms of style, mode of wearing a particular garment (Upper, lower, headgear, accessory, footwear, etc.)

Q.11. Are there any particular style of garments, (stitched or unstitched) associated with a particular festival, ceremony or occasion. If so, elaborate.

APPENDIX-IV

ANALYSIS OF GARMENTS OF THE MEHRANGARH FORT MUSEUM, JODHPUR

1. An *Achkan* or *Peshwaz*

Male/Female: Male

Period/Date: 19^{th} century.

Accession No: COS/84/76

Region: North Western India.

Upper Garment

<u>Measurements</u>

Length (highest pt of shoulder to hem) = 132 cms.

1/2 Rd chest = 48 cms.

1/2 Rd waist = 41 cms

½ Girth measurement at hem = 76 cms.

Across back (one shoulder tip to the other) = 31cms.

Shoulder = 10 cms

Front Armhole = 14 cms

Back Armhole = 11 cms.

Sleeve

Length of Sleeve = 63cms.

½ Rd wrist = 11 cms.

General description - The garment is cut like a *jama* but the silhouette and fastening is similar to that of an *achkan*. The sleeves are plain unlike that of an *achkan*, there are two gussets attached; one at the side and the other under the sleeve. The garment has a round neckline, round armholes, long slits at the sides (length of slits = 76 cms). There are two pockets at the front on either side. There is a small chest pocket and a larger pocket at the hip level. The chest pocket has a welt pocket opening. The other

also seems to be a welt pocket. The garment is lined with a fabric (gauze like) made of light brown coloured weft yarns and light orange (peach) coloured untwisted silk floss, where three warp yarns are interwoven at intervals or gaps to give the appearance of stripes. The fabric also lends a soft touch on the underside. The sleeves are not lined. This lining is stitched by edge turning and stitching with slip stitch taking up very little fabric from the lining and more yarns from the main fabric.

Details of Construction

Silhouette / cut of the garment and sleeves: The garment is tight fitted till the waist and has an A – line silhouette. It has a tailored, structured silhouette.

Seams used (width of seam) - Plain seams.

Shape of neckline – The neckline has a round shape.

Finishing (piping or bias facing) - A facing finished as border on the underside.

Width of facing = 1.7 cms

Finishing of facing = as border of 3 cms on the underside.

Colour = Multi coloured bias strips joined to make piping.

Shape of armhole - Round.

Finishing – It is with plain seams.

Placket Opening - The garment fastens at the centre front till the waist.

Trimming

a) Cloth buttons with loops – known as *ghundi's* and *tukama* attached at the centre front

Cloth buttons, number- 19 buttons

Size - Diameter 1 cms.

Material- a button of braided *zari* cased.

b) Loop – of braided *zari*

Number- 19

Size- Total length = 3 cms (Width of braid = 2 mm)

Material- of braided *zari*

Fabric used: It is a *Tanchoi*, satin woven (jacquard) fabric. (Deep orange) coloured
Type – Design in multicoloured silk worked on red silk background.
Lining - gauze like plain woven ribbed fabric.
Interlining - *markin*, (light weight, fine).
Tie & buttons - gold silk thread

Surface ornamentation - The garment is ornamented with *karchobi* embroidery in gold with *salma* and *sitara*. There is a border at the centre front, the hem, the side slits and the back hem, at the sleeve cap and hem. Wherever there is a border, the border is worked over a coarsely woven black cotton fabric with *karchobi* work. The join of the side panels is concealed by working a strip of *karchobi* work (1 cm broad). The front is also ornamented with a vase like motif embroidered, the lower end of which of the shape of a paisley. The opening of the pockets is also ornamented with similar work. The hem of the sleeve is ornamented in a wedge shaped design of *karchobi* work. The border also extends from front neck to the back. The corners of the front and back are also ornamented with symmetrical floral motifs. The armhole of the bodice front and back are also ornamented with a narrower border (width = 3 cms, width of border at other places = 5.5 cms). The cap of the sleeves is ornamented with a *pan*-shaped motif worked on black satin fabric. A narrow gold lace is attached on the bias facing at the edges of the garment (width = 1 cms).
Placement of motif - The main motif is a *kalash* with a coconut at the top surrounded by creepers of flowers is purple, yellow and turquoise blue colour. The sprigs of flowers are in silver silk thread.
Stitching: The garment is stitched serially from 1 to 26. The front and back are lined with a fine muslin fabric. The sleeves are not lined except at the places where there is embroidery at the sleeve hem and cap. The pattern of lining is not the same as that of main fabric. However, the lining is considered as one while embroidering the garment. The side panels of the front and back are first joined, followed by stitching of the gusset after which the gusset is joined to the sleeve and finally the sleeve is joined to the bodice. The panels of the main fabric, the shoulders, etc. are all stitched using plain seam (allowance = 1.0 cms to 1.5 cms), the edges are left unfinished. The lining is not stitched while stitching the panel pieces.

Seams used- Plain seams

Finishing - The joints are stitched with plain seam and edges left unfinished. The entire garment edges are finished with a facing attached as a border made of multicoloured strips of fabric (satin woven – of purple, magenta, olive green and off-white coloured) attached in bias direction to make a long strip of fabric (width of facing = 1.7 cms, finished as a border of width = 3 cms on the underside, the edge of which is left unfinished). The width of facing is same throughout the edge of the garment.

2. Breeches

Local Name: *Jodhpur's*

Male/Female: Male

Period/Date: 19th Century (late), or early 20th century.

Accession No: COS/177/76

Region: Jodhpur

Lower Garment (Trouser)

Measurements

Length: Front = 110. 2 cms, Back = 120.2 cms

1/2 Rd hip (from side seam to side seam) = 73cms

1/2 Rd waist = 47 cms

Total width of bottom = 32.4 cms

1/2 Rd bottom = 16.2 cms

Depth of crotch at centre front = 30.8 cms

General description - The *Jodhpur's* are made of magenta coloured twill woven brocaded fabric. The trouser is tight fitted from below the knee. It is slightly loose around the mid thigh. At the waist it is stitched and finished as a trouser.

Detail of Construction

Silhouette / cut of the garment: The Jodhpur's are generally tight fitted breeches. They are slightly loose fitted around the hip, until the mid thigh and are tight fitted from the knee downwards.

Trimmings

a) Belt – A belt is fastened at the centre back. The belt is of double layer of fabric. The two parts of the belt are attached at the back, near the side seam (placed on the seam of the dart at the back).

Length = 17.5 cms

Width = 5 cms

Colour = same as the fabric of the trouser

Fabric = magenta silk brocade

b) Buttons – Five white buttons on the fly front, one large button at the centre front placket closure and four additional buttons on the front belt.

Size, diameter (buttons at fly front and on front belt) = 1.5 cms

Diameter (at centre front) = 2.5 cms

Material = Plastic

Fabric used - Brocaded silk fabric with 3/1-warp twill weave and of magenta colour.

Type - The *zari* seems to be twisted with an S-twist.

Lining - Lining is of a satin woven magenta silk fabric.

Surface ornamentation - The fabric is brocaded with a stylized paisley motif interspersed with other floral motifs and curvilinear tendrils forming of an overall pattern.

Stitching and Finishing of Seams **-** The garment is stitched serially from 1 to 13. The garment is machine stitched and hand finished. The lining is of the exact pattern as the main garment and includes the seam allowances. The lining of the back is considered as one with the main garment. The crotch seam is finished by laying the seam allowances flat and open and turning the edges and hemming to the base (5, 5a is the crotch seam). The under leg seam is finished in such a way that first; the two edges of the main garment along with the lining of the back are machine stitched. The lining of the front is then folded over the seam and hemming on the edges. The seam has no raw edges. The side seam is stitched taking the front and back and lining of back together and given a row of machine sewing. It is finished by folding the lining of the front over the seam and hemming on the edges. The projection of the fly front at the right is made like that of a trouser. It is double and is sandwiched between the main fabric and the lining. The wrap is made of four layers. One is the facing attached to finish the left front and the other is the double layer attached which has four horizontal buttonholes. The right side of the fly has five pearl coloured buttons. Two additional buttons are attached on the front waist equidistant from each other. The front has a pocket with a diagonal opening near waist. The front and back waist is finished with a bias shaped facing. The facing is finished with hemming (average width of facing = 7 cms). There are two darts at the back near the side seam (width of darts = 0.5 cms, length = 12 cms). A belt is stitched over these darts with a buckle at

the edge of the left belt. The belt fastens at the centre back. The bottom of the trouser is finished with a ready hem of 2.5 cms that is secured with hemming. At the hem, 1 cm above the bottom edge a black band of velvet which is decorated with *zardozi* is attached (width of band of velvet = 1.2 cms)

<u>Attachment</u> - The pattern marked (1) of the pocket is cut and stitched in such a way that it matches exactly with the overall design. The seam of the pocket opening is discernible only by observing the garment carefully for details.

3. *Angrakha*

Male/Female: Male

Period/Date: Early 19th Century

Accession No: COS/85/76.

Region: Western India

Upper Garment

Measurements

Bodice

Shoulder to waist = 43 cms

Centre back to waist = 41.3 cms

½ Rd chest = 42.5 cms.

½ Rd waist = 40.0 cms.

½ Front Neck = 1.02 cms

½ Back Neck = 0.8 cms

Across back (one shoulder tip to the other) = 32.5 cms

Shoulder = 9 cms

Length of Garment (highest point of shoulder to hem) = 135cms.

Length of skirt = 93.7 cms

Length of Slit = 17 cms

Girth of skirt measurement at hem = 647.5 cms

Sleeve

Length of Sleeve= 124.5 cms.

Front Armhole = 26.0 cms

Back Armhole = 22.5 cms

Round Armhole = 49.0 cms

½ Rd wrist = 11 cms.

General Description - The *angrakha* is fitted till the waist. The neckline has a round shape. A narrow band is attached at the neck, which is slightly raised at the back. The

chest opening of the *angrakha* is straight. The front edges of the bodice meet at the centre front of the garment. After fastening of the bodice at the centre front, the inner *purdah* is not visible. The skirt is gathered at the waist and the right side overlaps the left. The sleeves are quite long and taper gradually towards the forearm. Apart from a triangular gusset being inserted under the armpit, another rectangular piece of fabric is attached to the gusset. The bodice has curved armholes and the sleeves are shaped accordingly to fit the armholes.

Details of Construction

Silhouette / cut of the garment and sleeves:

Fit - The bodice of the *angrakha* is fitted till the waist. The bodice is slightly tapered towards the waist.

Shape of neckline - The neckline has a round shape. It is stitched to the neckband with a plain seam (width of seam= 0.5 cms).

Shape of armhole - The armhole is curved. The sleeve is shaped accordingly to fit the armhole. The allowance of the armhole is turned towards the right side. The seam of the armhole at the right side is covered by a narrow band (width = 1.7 cms), which is embroidered. The band is joined to the base fabric with slip stitch (stitch distance = 4mm).

Collar - The neckband is slightly raised at the centre back. It is joined to the neckline and finished with flat-felled seam (width of seam = 1cms). The collar is then lined completely with a fine cotton fabric. The lining of the neckband is folded on the underside and finished with fine hemming, ready width of hem = 5 mm.

Width of neckband = 2.5 cms at centre back

Length= 36 cms.

Sleeve - a straight grain facing of the main fabric is attached on the underside of the sleeve hem by folding fabric on the underside and finished with hemming (ready width = 1.5 cms). The facing is attached to the sleeve with running stitch.

Finishing- It is similar to other edges of fabric.

<u>Placket Opening</u> - The *angrakha* fastens at the centre front. The right front overlaps the left front. An inner flap (*purdah*) is attached to the left front.

<u>Trimmings</u> - Cloth cased buttons and loops (known as *ghundi* & *tukama*)

(a) Buttons – Two buttons.

Size- Diameter = the circumference of the button = 1 ½ "

Material- Covered with the main fabric that is embroidered.

(b) Loop - Two loops.

Size- Length of loop = 5.5 cms,

Thickness = 2.5 mm.

Material- Base fabric

(c) Tie-string - Three pairs of tie-strings.

Length= Average length = 20 cms.

Width= 3mm.

Finishing= Whipped stitch (stitches are diagonal)

Fabric = Base fabric

<u>Fabric used</u>:

Main - Extremely fine, soft, very lightweight transparent muslin.

Colour – Cream colour.

Lining - Two fabrics have been used as lining. The front and back have been lined with a medium weight loosely woven off-white fabric.

Interlining - the neckband and sleeves (upper half) have been lined with a very fine, soft off-white coloured fabric.

<u>Surface ornamentation</u> - The fabric has been embroidered with floral motifs that are unidirectional with a very fine chain stitch. All the edges of the garment (front edges, hem line, hem of sleeve, neck band etc.) are finished with a narrow band embroidered with a border consisting of a twisted scroll or creeper like floral pattern. The curved seams (armhole), straight seams and joints are embroidered in a similar manner with a narrow border. At the centre back, there is a hemispherical inverted (dome shaped)

piece of fabric has been attached with fine hemming. It is embroidered in an all over pattern with chain stitches and the border has scalloped edges.

Stitching **-** The garment is stitched serially from 1 to 18.

Seams used **-**

- Shoulder Seam = plain seam, seam allowance = 0.5 cms
- Side Seam = plain seam. A triangular piece of fabric is attached on the inside under the armpit at the side seam.
- Under arm seam = It is finished as a run and fell seam till 10 cms from the wrist and then finished as a plain seam, seam allowance = 1.5 cms. It is finished with a row of running stitch at a distance of 1 cm from the stitching line.
- The gussets are joined to each other and to the sleeves with a very fine flat felled seam, width of seam = 3 mm. Where the gusset joins the sleeve the seam is laid flat on the side of the gusset. Initial stitching of seam is with running stitch, finished with hemming (the running stitch length = 3 mm, stitch distance = 3mm). The hemming stitch length = 5 mm
- Slit **–** The first slit is at a distance of 112 cms from the right front. The second slit is at a distance of 250 cms from the left front.

Attachment -

- The front and back are finished separately and then joined at the waist. At the waist seam on the underside a straight grain band of width 1.5 cms is attached to strengthen the waist seam. On the outside the join is covered with an embroidered band of straight grain.
- The lining is of the same pattern as the main fabric. It is attached after finishing of the front edges, the collar, etc. It is attached to the base fabric with hemming. After the front and back have been lined, the neckband is lined and finished over the lining of back with hemming.
- The front edges of the bodice are finished with facing on the underside, width of facing = 2 cms.

- The front edges of the skirt from waist to hem are folded on the underside and finished with a way fine hem (ready width of hem = 2 mm). The hem of the skirt is also folded on the underside and finished with hemming (ready width = 5 mm).
- The skirt has a number of panels joined together to make the required girth at hem (width of each panel = 67 cms). Many of the panels have selvedge edges on both sides joined to make a seam. The seam allowance at these ends = 3mm. At other places the joints are stitched with plain seam and the raw edges left unfinished.

<u>Fastenings</u> -

1. A at right front (a button) at neck edge to A at tip of neck edge at left front on the outside (a loop).
2. B at a distance of 26 cms from A at right front to B at left front outside.
3. C at a distance from 31 cms from A at front to C at left front outside.
4. Two sets of tie-strings at D at right front to D at left front outside.
5. E at the shoulders (a loop) at right front on the underside to E at the front edge of the middle front (a button).
6. F at the side seam at right front at a distance of 17 cms inside from the armpit point to F at the left middle front at a distance of 31.7 cms from E inside.
7. G at the waist at the right front inside to G at the waist at the middle front inside.

4. *Jama*

Male/Female: Male

Period/Date: 19th Century (Mid Nineteenth or late 19th century)

Accession No: COS/122/76.

Region: Western India

Upper Garment

Measurements

Length (highest pt of shoulder to hem) = 134cms.

Shoulder to waist = 50.5 cms

½ Rd chest = 57 cms.

½ Rd waist = 50 cms.

Girth measurement at hem = 302 cms

Across back (one shoulder tip to the other) = 60.5 cms

Shoulder = 23 cms.

Back Neck = 15.2 cms, Front Neck = 46.5 + 46.5 = 92 cms.

Sleeve

Length of Sleeve= 84.5 cms.

½ Round Armhole = 22 cms.

Rd wrist = 24 cms.

General Description - The *jama* seems to have a fitted bodice upto the waist. The neck is cut in a deep curve and finished with a shaped neckband, which is broad and forms a raised collar at the back. The right front panel overlaps the left and the *jama* is fastened at the chest, close to the armpit. At the waist, the right side reaches across the left side and is fastened with tie- strings. The side waist of both the front and back are gathered. Additional panels are attached at the centre front and side front and are similar to the back panel. The panels gradually broaden to the hem giving an A- line silhouette. The bodice is cut straight at the armhole and the sleeve caps are

accordingly cut to fit the armhole. A large gusset in inserted under the arm. The sleeves gradually taper towards the forearm.

Details of Construction

Silhouette / cut of the garment and sleeves:

Fit - The *jama* seems to be slightly loose fitted. It is padded on the inside with cotton wool to provide warmth during the cold weather. It is intended to give a comfortable fit to the wearer.

Shape of neckline - The neckband forms a ‘V’ shape.

Finishing (piping or bias facing) – The entire garment is lined on the inside.

Width of piping = A double strip of fabric (width 1 cm) is inserted in between the main fabric and the lining to provide support to edges of the garment.

Shape of armhole - It has a square shape.

Kind of collar - Stand Collar

Width= 7.5 cms

Length= 107 cms.

Finishing- It is similar to the sleeve hem, skirt hem, front edges and collar.

Cuff-

Finishing- It is similar to other edges of fabric.

Placket Opening - the right overlaps the left and fastens at the left chest.

Trimmings -

(c) Tie-string- Two pairs of braided tie strings.

Length= Average length = 19.8 cms.

Width= 2mm (thickness 2 mm).

(d) Braid- Two fine brocaded braids

Width = 2 mm

Colour = Orange

Fabric used:

Main – Hand woven fine cotton, compactly woven (plain woven)

Lining- Light brown loosely woven, gauze like open weave.

Interlining- Padded with cotton wool.

Finishing- A narrow strip of starched of orange colour at the collar, front edges, hem of the skirt & sleeves.

Kind (texture, drape, opaque or transparent) – An opaque, soft fabric.

Colour – Beige coloured fabric.

Surface ornamentation - The fabric is printed with a floral motif of a flowering plant. The motifs of each successive row are placed alternate to the previous row.

Stitching **-** The garment is stitched serially from 1 to 19. The entire garment is lined with another piece of fabric. The pattern of the lining is same as that of the main fabric. The garment is hand - stitched and hand finished. The whole garment is padded with cotton wool and then lined with a fins cotton fabric.

Attachment - The lining is considered as one with the fabric while stitching. The lining of the front and back is first stitched to the main fabric at the front edge and the hemline. The lining is then turned over to the underside. The front is of a single piece. The lining of the front is also of a single piece. The side front and back panels are joined to the centre back in even running stitch. The side back panels and the side front panels are then gathered at the waist. The side seam of the lining is then stitched using even slipstitch. The lining is secured at the side seam and at the shoulders. The sleeve is first stitched at the under arm seam using slip stitch.

The armhole is then attached to the bodice armhole using even slipstitch. The lining of the *jama* is then finished at the hem of the skirt, the front edges and at the hem of sleeve. A separate fabric (strip) (orange in colour) is tucked in between the lining and the main fabric at the hem of the skirt, the sleeve and the front edges. The strip is of double layer of fabric (width of strip = 1cm). A row of stitching is given (running

stitch) at a distance of 1 cm from the edge of the hemline, the front edges, the sleeve hem and the collar. The strip is inserted to provide support to the hem edges.

Fastenings **-** Tie strings at A and B. A, at the tip of the collar edge at the right side on the outside to A at the chest on left side. B at the middle front at the right side outside to the side seam left side outside.

5. *Choli*

Male/Female: Female

Period/Date: 20th Century

Accession No: COS/219/76

Region: Western India.

Upper Garment

Measurements

Length (highest pt of shoulder to hem) = 26 cms (short *choli*)

1/2 Rd chest = 33 cms.

1/2 Rd waist = 24 cms

Length of Sleeve = 36 cms

1/2 Rd wrist = 13 cms

Details of Construction

Silhouette / cut of the garment and sleeves - The choli is short, high waisted with short sleeves.

Shape of neckline - Sweet heart shape.

Finishing (piping or bias facing) - The neckline and the all the other outer edges of the garment are finished with a narrow border known as a *sinjaf* made of a pale green, striped, brocaded fabric.

Sleeve - The sleeve consists of a combination of a sleeve and bodice.

Finishing- The *sinjaf* is first attached at the edge of the sleeve and then the underarm seam is stitched.

Placket Opening - It is fastened at the centre back with tie strings.

Trimming

c) Tie-string- Two sets of tie – strings.

Length = Ready length of Tie = string at B = 78 cms.

Ready length of *tas*sel at A = 23 cms.

Ready width of tie - fasteners = 1.2 cms.

Finishing - The tie - strings are machine stitched on the wrong side then turned over to the right side.

Fabric - They are made of bias yellow coloured plain-woven fabric edged with green striped brocaded *tas*sels.

Fabric used

Main - Pink coloured silk fabric satin woven.

Lining - Light pink coloured cotton lining

Finishing - The pieces of the cup are finished with a narrow piping and the outer edges of the garment are finished with a broad border of pale green striped brocaded fabric.

Surface ornamentation - Worked with *salma* - *sitara*, zigzag (multicoloured) and twisted stiff *badla* and stiff coiled wires.

Stitching: The garment is hand stitched and hand finished. The garment is stitched serially from 1 to 11. The cups are gathered at the centre front the *choli* is lined with light pink coloured the lining. The pattern of the lining is the same as that of the main fabric. While stitching lining is considered as one with the *choli*. The cup of the *choli* consists of three Parts - I, II and III. There seems to be no join at the centre front of the *choli*. The fabric is simply gathered into a fold on the underside, the *fabric* being gathered and stitched.

Seam used - The joining of the pieces of the cup and the gusset to the sleeves is with flat felled seam (width of seam = approx 0.5 cms to 0.7 cms). A plain seam is used at the under arm seam (seam allowance = 1.5 cms). The side seam is finished with a lapped seam. The back lining overlaps the front lining. The join of gusset to the back of sleeve is with plain seam. At places the choli is machine stitched (at the join of the back of choli to the gusset, gusset to sleeve etc). In the cup of the *choli* the seams are edged with a fine piping of pale green striped brocaded silk (width of piping = 2mm). The edge of cup joining the back is also edged with piping. The entire *choli* is edged

with a pale green striped, brocaded *sinjaf* (width of *sinjaf* = 1.5 cms). The *sinjaf* is first stitched from the right side and then turned on the underside and hemmed as a border of width = 2cms. At the hem of the sleeves the width of *sinjaf* = 2.5 cms.

Fastenings - At A and B

6. *Kurti / Kanchali*

Male/Female: Female

Period/Date: 20th Century

Accession No: COS/220/76

Region: Western India.

Upper Garment

Measurements

Length (highest pt of shoulder to hem) = 64 cms (67 cms with *sinjaf*)

1/2 Rd chest = 41 cms.

Front Armhole = 17 cms

Back Armhole = 15 cms

Girth measurement at hem = 88 cms (1/2 rd hem = 44 cms)

Across back (one shoulder tip to the other) = 30 cms.

Shoulder = 11.5 cms

General description - The *kanchali* is a sleeveless, hip length garment worn over a short sleeved *choli*. It has a deep U-shaped neckline. The side seams, are curved slightly to give a better fit around the waist. There are two slits at the sides (length of slit = 13 cms). The fastening of the *kanchali* is at the left side. There is a placket at the side seam at the left, fastened with hooks and eyes.

Details of Construction

Silhouette / cut of the garment and sleeves - The garment is worn over a *choli* and would be slightly loose fitted as compared to the *choli*.

Shape of neckline - The neckline forms a deep U-shape.

Finishing (piping or bias facing) – It is finished with a pale green, brocaded, broad piping or double border known as *sinjaf*.

Width of piping = 2.5 cms on right side

Finishing of piping = as a border of 3 cms width, with hemming on under side. The first stitching is with machining.

Stitch Distance = 4 mm

<u>Shape of armhole</u> - It has a round shape.

Finishing - The edges of the garment including to the armholes are finished in a manner similar to the neckline.

<u>Placket Opening</u> - There is a Wrap over Projection placket at the left side seam (front over back).

Size of Projection, Length = 4 cms. Material – Light pink plain woven probably viscose

Ready width = 2 cms (projection is double)

Size of wrap, Length = 44 cms

Ready width = 1.5 cms (is double), material - off while coloured plain weave cotton.

<u>Trimming</u>

a) Fasteners - Hooks and Eyes

Type - Metal hooks and thread eyes. The hooks are placed on left side of front and eyes on left back at side seam. The stitching of the eyes is visible on the underside.

Number - Nine

<u>Fabric used</u>: Same as in 219

<u>Surface ornamentation</u> - The garment is ornamented with diagonal borders embroidered with floral motifs running across the width of the garment. The neckline, armhole and the hem is also embroidered accordingly. The embroidery consists of *salma*, *sitara's*, zia-zag *badla*, twisted braided *badla*, stiff coiled wires and soft-coiled springs. The zia-zag *badla* is mauve and magenta coloured creating colourful effects.

<u>Stitching</u>: The front and back are fully lined with light pink coloured loosely woven cotton lining. The lining is of same pattern as the main fabric and is considered as one while stitching the garment. The shoulders and side seam are stitched in such a manner that no seam is visible on the underside. The shoulders and side seam at the right side are stitched.

Stitching of side seam - First both the lining pieces are taken with underside of lining facing upwards. The seam allowance of back of lining is folded towards the back. The front lining seam allowance is kept over this and they are tacked at the side seam and seam allowances are turned towards the back. Next the two main satin fabrics are taken with the underside facing the underside of the lining. Next the seam allowance of the front fabric is matched at the side seam. The seam allowance of the back is folded on the underside and placed over the stitching line of the side seam. Lastly a row of machining is given from the underside turning all four-fabric layers to one side and seam allowance to one side. This gives a finished edge on the right side. The shoulder seam is also stitched in a similar manner.

The front and back hemline and slits are finished with a bias green coloured striped brocaded *sinjaf* (width = 3 cms). On the underside it is finished as a border 3 cms wide. The *sinjaf* at the hemline is sandwiched between the lining and the main fabric. It seems that the side seams of the lining and the main fabric are stitched separately using lapped seam. Further, the side seam is probably stitched first. The hemline is finished after the side seam and the shoulder seam is stitched last. The neckline and armholes are then finished. Lastly the placket opening at the left side seam is finished. A wrap over projection placket is made at the side seam. The projection is made at the back. The wrap is made at the side front. The projection is stitched from the underside turned to the right side, edge turned and machined on all three sides. There are nine hooks attached on the underside of the wrap- and their respective eyes are attached on the projection.

7. *Angrakha*

Male/Female: Male

Period/Date: 19th Century

Accession No: COS/132/76.

Region: Western India

Upper Garment

Measurements

Length (highest pt of shoulder to hem) = 113 cms.

Shoulder to waist = 42 cms

½ Rd chest = 52 cms

Across Back (Armscye points) = 55 cms

Across shoulder (one shoulder tip to the other) = 34.5 cms.

Shoulder = 11.9 cms

½ Rd waist = 50 cms

½ Front Neck = 13.2 cms

½ Back Neck = 0.75 cms.

Total width of neckband = 41.4 cms.

Front Armhole = 26 cms.

Back armhole = 25.4 cms

Girth measurement at herm = 311.5 cms

Sleeve

Length of Sleeve = 95 (81 + 14) cms

½ Rd wrist = 11.5 cms

General description - The *angrakha* is of knee length. It has gathers at the side waist at the front and the back. The bodice slightly tapers to the waist. The neck is of a round shape. The neckband is slightly raised at the centre back. The chest opening is of an oval shape. The right side overlaps the left. The armhole is curved and sleeves are cut to fit the armhole. A gusset is inserted at the armpits. The sleeves taper slightly

towards the forearm. The skirt is flared at the bottom (it has an A line silhouette). The skirt has two slits at the sides (length of slits = 24.5 cms).

Details of Construction

<u>Silhouette / cut of the garment and sleeves</u>

Fit - The garment seems to be moderately fitted at the waist. It has an oval shaped chest opening. The skirt panels broaden towards the hem. The skirt seems to have an A-line silhouette. The skirt has slits on either side to permit free movement of the wearer. The sleeves have a curved armhole and taper towards the forearm.

<u>Shape of neckline</u> – The neckline is of a round shape. A neck band which is slightly raised at the centre back is attached at the neckline.

<u>Shape of armhole</u> - Curved, round armhole.

<u>Kind of collar</u> - A neckband is attached which is slightly raised at the centre back.

Width = 3.5 cms

Length = 41.4 cms.

Finishing - The entire garment is padded with cotton wool and lined with a beige coloured cotton lining fabric.

<u>Placket opening</u> - The chest opening has an oval shape. The right side overlaps the left side. There are two ties that fasten at the centre front labelled A and B.

<u>Trimmings</u>

Type- Cloth cased buttons and loop.

a) Buttons – The button is missing from the point A and B.

b) Loop- length of loop = 6 cms, Width = 3 mm.

Type- made of cloth.

Number- One

Material – of yellow silk.

c) Tie-string

Length = Average length = 26.1 cms

Width = 0.3 cms

Finishing = they are stitched using top sewing.

Colour = Yellow

Fabric = Silk

Fabric used

Main **–** Beige coloured, probably of *chanderi* patterned with floral motifs.

Lining - Beige coloured, medium weight, cotton lining.

Interlining - Cotton wool.

Finishing - Corded silk piping of yellow colour.

Ties & buttons **–** it is the same as base fabric.

Kind (texture, drape, opaque or transparent) - The main fabric is plain woven. It seems to have been moderately starched. It is probably of *chanderi* with very fine warp silk yarn and a thicker cotton weft yarn.

Colour – Beige

Surface ornamentation - The fabric is plain woven. The design consists of a floral motif with foliage. The flower is of a dull grey colour on the inside. It has grey weft yarns with a yellow warp. The leaves are shaded with pale green weft yarns.

Placement of motif - The motifs are placed alternately is successive rows. The warp is of fine yellow coloured silk.

Stitching **-** The entire garment is hand stitched and hand finished. It is stitched serially from 1 to 44. Section I is only for the right side of the front. Section II is only for the side front and side back. Section III is for the front and back and forms the sides.

Attachment - The entire garment seems to be stitched with the plain seam. It is lightly padded with beige coloured cotton wool and then lined with a lining fabric. The pieces of the main fabric are first stitched together. There are no raw edges visible on the underside of the garment. The lining is of same pattern as the main garment.

Finishing of seams - the entire garment is edged with a fine-corded piping of yellow silk (width of piping = 2 mm). The piping is sandwiched between the main fabric and the lining. The various pattern pieces of the front and back of the lining fabric are first stitched together using plain seam. The lining is then joined to the main fabric and first stitched from the hemline upwards. The lining fabric is then gathered at the side waist of one side then stitched at the slits, the hem; the slit at the other side is stitched followed by the gathers at to waist. After this, the front edges are finished and lastly the side seams are stitched using slipstitches. Similarly, the lining of the sleeve is stitched at the under arm seam, the gusset is stitched; it is finished at the cuffs and turned on the underside. The armholes of the sleeve and bodice are joined using slipstitch. Finally the neckband is finished at the outer edge and the lining of the neckband is stitched to the lining of the bodice at the neckline with lapped seam using slipstitch.

A row of running stitch is given through all layers of fabric at a distance of 0.5 cms from all the outer edges of the garment. Similarly, a second row of running stitch is given at a distance of 3.5 cms from the first row of running stitch, all along the outer edges of the garment. On the underside near the joints of certain seams, a single row of running stitch is given close to the seam to hold the padding of cotton wool in place. The stitches are not visible on the right side.

Fastenings

1. A, a ghundi at the right front to A, a loop at the left front outside.
2. B at the right front at the waistline to B at left front on the outside.
3. C at the tip of Section III at the left side to C at the right shoulder inside.
4. D at the waist at Section II inside to D at the side seam at the right side.

8. *Ghaghra*

Male/Female: Female

Period/Date: 20th Century

Accession No: COS/218/76

Region: Western India

Lower Garment

Measurements

Length: 83 cms (8 1 ½ at the centre front).

Total girth at waist = 72 cms

1/2 Rd waist (from side seam to side seam) = 36 cms.

Total girth at hem = 312 cms.

1/2 Rd bottom = 156 cms.

Details of Construction

Silhouette/cut of the garment - The *Ghaghra* has a flared bottom. The skirt is gathered at the waist belt.

Draw – string

Length = 94 cms

Width = 0.5 cms

Finishing – with *zari*, *sitaras's*, beads and *badla*

Colour - Magenta

Fabric - Silk

Fabric used:

Type - Light Pink coloured satin woven of silk.

Main - The waist belt is made of dull blue stripped brocaded fabric in gold *zari* attached as a bias facing. The hem of *Ghaghra* is also finished with a light (dull green) coloured; striped brocaded *sinjaf* attached as a border with machining on the right side and finished as a border on the underside. It is attached in the bias direction.

Lining - it consists of two colours. The main body of *ghaghra* is lined with light pink coloured, light weight, cotton fabric. The lower portion where the embroidery forms a large border is lined with dull green coloured, light weight loosely woven cotton lining attached in the bias direction.

Surface ornamentation - The whole *ghaghra* is beautifully embroidered with *salma - sitara's* worked with zig-zag *badla*, twisted *badla* in a braid, stiff coiled wires and soft pliable *badla* coils. The large border is beautifully embroidered with stylized motifs of dancing peacocks. On either side are two peacocks. The *ghaghra* is made of three large flared panels. The *ghaghra* is embroidered in a manner to form five *kali's* within each large flared panel with a broad border at the hem.

Stitching **-** The *ghaghra* is stitched serially from 1 to 6. The *ghaghra* is made of three large flared panels. On the underside the *ghaghra* is lined with a pink lining fabric. The broad, embroidered border, on the underside is lined with a dull green cotton fabric. The two linings are joined by a *lapped seam* and finished with hemming (length of skirt (pink) lining = 57 cms, length of green lining = 24 cms).

Thus there are three such pieces joined to make a *ghaghra*. The panels along with the lining are considered as one piece and stitched as mentioned below. The side seam and placket opening is at the left side. The Section - II is first joined with Section - I of the front and back using lapped seams. Then Section - I of the front and back are stitched at the side seam. The side seam is made by stitching the two layers of satin (the back of Section- I with the lining). These three layers are machine stitched and then the lining of the front of Section - I is edge turned and hemmed with a light pink thread. The hem of the skirt is then finished by attaching a bias grain *sinjaf* (width = 5.6 cms). The *sinjaf* is sandwiched between the main fabric and the green coloured lining in the bias direction underneath the embroidered border (width of *sinjaf* on the underside = 5 cms).

Attachment - The *sinjaf* is attached with machine stitching along with lining on the underside; the lining is then turned on the right side and another row if machining is

given 3 mm from the edge. The waist belt is hand stitched to the skirt using a thick twisted cord like thread of cotton that is double (width of thread = 1 mm). The waist belt is also made of a bias brocaded dull blue striped fabric.

The drawstring is made of a magenta hand-made braid, the ends of which are tightly wrapped with *zari* (width of braid = 0.5 cms). The ends of the string on both sides are ornamented with *sitara's* and green coloured beads and zia-zag *badla*. The string is 94 cms long. The placket opening on the left sides is left unfinished as it would probably be covered with the *kanchali* worn over the *choli*.

8. a) *Odhani*

Male/Female: Female

Period/Date: 20th Century

Accession No: COS/217/76

Region: Western India

Draped Garment

Measurements

Length - 213 cms.

Width = 138 cms

Details of Construction

Pale pink coloured *odhani* worn with a *choli*, *kanchali* and *ghaghra*. It has a join running length wise at a distance of 27 cms from one edge along. The join is machine stitched with plain seam, the edges are left unfinished.

Fabric & Colour - It is made of chiffon, of pale pink colour. The four corners are ornamented with a stylized paisley motif. The body is ornamented with small flowers worked in horizontal rows parallel to the width. All the four edges are embroidered with a border. On the outer edges, the hem is finished with a border of *kinari* made of zig-zag *badla*. The embroidery is worked with *sitara's*, stiff coiled thick wires, braided and twisted *badla*.

9. ***Achkan***

Male/Female: Male

Period/Date: 20th Century

Accession No: COS/216/76.

Region: Western India

Upper Garment

Measurements

Length (highest pt of shoulder to hem) = 120 cms.

Shoulder to waist = 47cms

½ Rd chest = 65 cms

½ Rd waist = 60 cms

Back Neck = 18 cms

Back Hem = 77.5 cms.

Across shoulder (one shoulder tip to the other) = 45 cms

Pocket opening at left = 17 cms

Shoulder = 16 cms

Length of Sleeve = 68 cms

½ Rd wrist = 15.5 cms

General Description - The garment is stitched serially from 1 to 20. The pattern pieces seem to be stitched with machine sewing using plain seams. The rights front and left are ornamented with *zardozi* work.

Details of Construction

Silhouette / cut of the garment and sleeves:

Fit – The Achkan is tight fitted upto the waist. It has a French dart at the front to provide a better fit around the middle of the waist. The achkan is flared from below the waist.

Shape of neckline – The neckline has a round shape. A Chinese collar or mandarin collar is attached at the neckline.
Shape of armhole - The armhole has a curved shape. The shoulders of the achkan are padded to provide a better shape and fit.
Finishing-

Kind of collar - Mandarin Collar
Width = 5 cms
Length = 46 cms

Placket Opening - The placket fastens at the centre front. The left front overlaps the right front.

Trimmings - There are seven rounded buttonholes on the right front placket and seven horizontal buttonholes on the left side of the placket.

a) Buttons – Buttons at right front
Type- Distance between buttons = 6 cms, 1st button from neck edge = 3.5 cms
Distance from front edge = 3.5 cms
Size and shape – Round, diameter = 4 mm.
Material-
Number = Seven buttons.

Button Holes - at left front, distance between button holes = 6 cms
Type - Horizontal buttonhole
Distance from the front edge = 1 cms.
Size and shape - size = 2.8 cms.
First button hole from neck edge = 3.5 cms.
Number = Seven button holes.

c) Tie-string – At C on the right front inside
Length = 15.5 cms

Width = 0.5 cms

Finishing = Stitched with machining at all the edges.

Colour = fawn

Fabric = Made of lining material of double layer of fabric.

d) Braid- Attached at outer edge of collar.

Width= 4 mm.

Colour= cream white.

Fabric used - The fabric seems to be a European brocaded fabric because of the nature of the brocaded design. The design areas of the fabric are brocaded with *zari*. The background weave is a closely woven satin weave of silk.

Lining - The lining is of a heavy pale orange satin woven fabric.

Ties & buttons - A metal hook and eye at C

Kind (texture, drape, opaque or transparent) - The satin woven fabric has a heavy drape. Because of the heavy *zardozi* work the garment has a considerable weight.

Colour - The main fabric is of pinkish-peach colour. Besides the main fabric the garment is heavily ornamented with *zardozi* work. The *zardozi* is worked on an orangish-peach heavy satin woven fabric, which is then attached on to the main fabric.

<u>Surface ornamentation</u> - The fabric of the *Achkan* is a satin woven brocaded fabric probably European. The garment is ornamented with heavy *zardozi* work done on plain satin fabric in the form of borders at the front, at the hem of the sleeves, at the corners of the front at the hem and at the back. The embroidered pieces are attached with hemming. The *zardozi* work consists of the use of various thicknesses of stiff coiled wires, zig-zag *kalabatun*, *sitara's, tikki*, spring like soff *badla* and seed pearls used at the centre of floral motifs. The main motif is a kind of a vase from which extend curvilinear tendrils with leaves ending in full-blossoming flowers. The design is edged with a *tas*seled border of *gota-kinari* consisting of pearl like small – seeds. There is a stylized *pan* motif at the cap of the sleeves and a large medallion at the back near the base of the neck. At the corners of the hem near the side seams, there are stylized paisley motifs.

The *zardozi* work is done on a peach coloured satin fabric, which is attached as a border from the front neckline downwards to the hem, all along the hemline at front and back, on the slits, etc (The width of the border = 3.5 cms). On the placket openings at both the right and left front the border is attached at a distance of 5 cms from the right front and 4 cm from the edge of the left front (above the waist). The edge of the left front below the waist is not decorated with a border as this would be covered by the left front. At the left front the border is attached horizontally 1.5 cms below the last buttonhole and then straight downwards to the hem.

Stitching **-** The garment is stitched serially from 1 to 20. The garment is lined with a pale orange satin woven fabric. The fabric of the lining is stitched separately from the main fabric. The pattern pieces of the front and back of the main fabric are first stitched at the shoulder and side seams. The lining is stitched at the shoulder and side seams. The centre front edges of the right and left front are finished with a shape facing. The lining is then stitched to the inner edge of the facing of the right and left front, at the front and back hems and the slits at the sides. The sleeves are also stitched and finished in a similar manner. The neckline is lastly finished with a Chinese collar.

The right front is finished by turning the main fabric on the underside and forming a hem. A lining of a satin fabric of pale orange colour is then attached on the underside at the edge of the garment with machine sewing. At the hem the lining is folded about 2 cms from the hemline edge. The darts of the lining are stitched before joining to the main fabric with machine sewing. The placket edge and the projection of the right front are finished with a shaped facing of the main fabric (the width of the straight grain facing on the underside = 10 cms). The facing is first finished separately by lining with satin, stitching the outer edge with machining, turning the edge inside out. This facing is sandwiched between the main fabric and the lining and attached when the lining is joined at the front edge.

The left front placket edge is finished by attaching a straight grain facing with machine sewing. The width of facing is not visible but seems to be approximately 6.8 cms at the placket edge. The satin lining is then attached to the front edge with machining. At the hemline the satin is folded and attached along with hand sewing. The side seams are attached using lapped seams and stitching with hemming stitches. The armhole is also attached with lapped seam with hemming.

The neckline is lastly finished with a Chinese collar. The collar is made of a peach coloured satin fabric with is worked with zardozi embroidery. The collar is double. The under collar is also of the same fabric. The collar is hand stitched. The outer edge of collar is finished with a cream coloured braid (width = 4 mm), which is sandwiched between the two layers of the collar. The collar at the centre front edges is sewed with slipstitch. The upper is first attached to the neck and the under collar is attached with turning the seam allowance upwards and hemming to the neckline.

At the left front edge of collar, a double-layered flap is attached at 4 cms from the centre front. It is made of satin (Length of flap = 5.5. cms, Width = same as collar). The edge of flap falls beyond the left centre front by 1.5 cms. This flap is probably attached so that the skin underneath the fastening of the collar is not visible or the hooks and eyes attached at the centre front edges of the collar do not hurt the skin at the neck. The flap is attached by hand sewing.

Fastenings

There is a hook and eye fastening at A, B & C.

1. A hook at A at the left front and an eye at A at the right front.
2. An eye at B at the left front and as hook at B at the right front.
3. A hook at C at the right front and an eye attached to the end of a tie stitched at C at the left side seam. C is at a distance of 11.1 cms from the armpit.

10. *Jama*

Male/Female: Male

Period/Date: 19th Century

Accession No: COS/133/76

Region: Western India.

Upper Garment

Measurements

Length (highest pt of shoulder to hem) = 14 cms (55 1/4 ")

Shoulders to waist = 40 cms (17")

Across back (one shoulder tip to the other) = 31.5 cms (12”)

Shoulder = 9 cms (4") [from base of collar at shoulder seam to shoulder tip]

1/2 Rd chest = 43 cms (17")

1/2 Rd waist = 40.5 cms (16")

Length of skirt = 99.5 cms.

Girth measurement at hem = 1359.5 cms (535 1/2 ")

Sleeve

Length of Sleeve = 66 cms (26")

Rd Armhole = 45 cms.

Rd wrist = 11 cms (4 1/4")

General description - The *jama* has a fitted bodice. The bodice tapers slightly towards the waist. The bodice seems to be high waisted. A narrow width neckband is sewed on to the neck. The *jama* fastens at the left armpit. The second fastening is at the left waist and the third is midway between the armpit and the waist. The bodice has a curved armhole. The sleeve cap is shaped accordingly to fit the armhole. Two triangular gussets are attached, one at the sides and the other at the under arm seam. The sleeves are long and would gather into folds at the wrist. The skirt is gathered at the waist and has a large flare. The skirt is made of approximately eighty six kali’s.

Details of Construction

Silhouette / cut of the garment and sleeves:

Fit – The bodice is tight fitted until the waist. The sleeves taper towards the wrist. The skirt flares from the waist to the hem. It is made up of a number of *kali's* stitched together (no. of *kali's* = 86 *kali's*). Out of these 86 *kali's* there are two small triangular pieces attached to front panels. There are 84 *kali's*, the widths of the *kali's* at the lover end = 15 cms, at the upper end is = 3cms

Shape of neckline - the neckline has a V-shape after in *jama* is fastened.

Finishing (piping or bias facing) – A collar is attached at the neckline. The neckline is finished with a flat felled seam (width of seam = 0.6 mm). The flat felled seam is finished with hemming. Stitches are visible on the right side. The first sewing is done with running stitch. The seam allowance of the neckline and collar is turned towards the collar.

Kind of collar - Stand Collar (Single Layer of fabric)

Width = 28” (71 cms)

Length = 2.3 cms.

Finishing - The collar and the entire outline of the (front opening, hemlines and sleeve hem) garment is finished with a bias piping (width of piping = 1 mm). Beneath this piping, is attached another narrow, corded, bias piping (width of piping - 2mm). This provides firmness to all the edges. The underside of the piping is finished as a facing. The facing is finished with hemming. Stitches of the hemming are visible on the right side (the stitch distance = 2.5 mm, width of facing = 1.3 cms)

Colour of piping = yellow.

Shape of armhole - Round.

Finishing - Flat - Felled (Run & Fell Seam)

Width of Seam = 7 mm. (First sewing is with running stitch)

Finished with = Running stitch, Stitch Distance = 3.5 mm

Placket Opening - The *jama* is fastened under the left armpit with three tie-strings spaced equally until the waistline. The first tie string fastens below the middle of the front armhole on the left side.

Trimming - The *jama* is fastened with tie-strings
c) Three pairs of Tie strings.
Length= Average length (Ready Length) = 26 cms.
Width= 5 mm to 8 mm.
Finishing= the tie strings have been stitched with running stitch from the underside and then inverted. The edges are left unfinished.
Fabric = Fine muslin.
d) Braid (outer) - A beaded braid of *gota* (*gota moti*) is attached on the edge of *jama* beginning from the front opening of the skirt at the waist downwards, on the entire hem and upto the waist on the other side.
Width= 3 mm
Colour= Pinkish – red, lined with a fine strip of *gota*.

Fabric used:
Main - Fine muslin (light weight), compactly woven (plain woven).
Lining - Medium weight pop in (yellow colour)
Finishing - Piping. The weave is compact. The fabric is thicker *than* the main fabric but thinner *than* that used for the lining (of yellow colour).
Tie strings - They are of the same fabric as that of the garment. Two tie strings are made of a thick coarsely woven fabric.
Kind (texture, drape, opaque or transparent) - The muslin used for making the garment is lightweight, very fine and slightly transparent.
Colour- Pinkish – Red, Piping of yellow silk.

Surface ornamentation - The bodice, the sleeves are ornamented with strips of *gota*. The bands are attached vertically on the bodice and parallel to width of the sleeves. The gota band is composed of a crinkled band of *gota* (width = approximately 6 mm)

placed between two narrow strips of *gota* (width = 1cm), (total width of band = 2.7 cms). The bands are spaced 1.5 cms from each other at the sleeves and the bodice. The skirt is ornamented with a *gota* border from the waist at one side, throughout the hem uptil the waist on the other side (width of border = 17 cms).

Stitching - The garment is mostly hand stitched and some portions are finished with machining. The lining on the underside of the gota border is attached with machining and the double piping is sandwiched between the skirt and the lining. The thread used for stitching the seams is of red colour and fine cotton. The thread used for attaching the gota strips is very fine and of orange colour (cotton).

Seam used - Flat felled seam has been used at the side seam, shoulders and armholes. A flat-felled seam has also been used at the join of the collar and the neckline. The seam is turned towards the collar. The collar is of a single layer of fabric. At the side-seam the seam is turned towards the back. This is the same at the shoulder seam (width of side seam and shoulder seam = 0.5 cms). At the armhole the seam allowance of the bodice is turned towards the sleeve.

Finishing of the Gota Border - the gota border is attached from the waist downwards, through the entire hem and uptil the other side till the waist (the width of the Gota border = 17 cms). The Gota border along the front at the hemline is attached at a distance of about one inch from the edge. The Gota border is finished with lining on the underside. The lining is attached as a border. The width of lining is 22 cms. It is attached using machine sewing.

There is a row of machining at the underside of the double piping. The double layer of piping at the edge of the bodice is attached with machine sewing. The piping is finished as a border on the underside as already mentioned.

Attachment - A band with the straight grain perpendicular to the bodice is attached on the underside at the waist seam (join of the bodice and the skirt). This provides support (reinforcement) to the waist seam. The skirt is gathered at the waistline. The

straight band is double and is attached with slipstitch (width of Band = 1.3 cms). The skirt of the *jama* is composed of eighty six *kali's*. The *kali's* of the skirt are joined with plain seam (width of seam = 0.5 cms, the edges of the plain seam are left unfinished). The *kali's* seem to have the straight grain in the centre.

A triangular piece is attached on the underside of the side seams on each side with flat-felled seam (width of seam = 0.5 cms). The triangular piece seam allowance is flattened and turned towards the bodice front and back. The flat - felled seams are first stitched with a running stitch. The second row of stitch is either with running stitch or with hemming (Running stitch length range from 2 mm to 4 mm, Hemming stitch distance = 3 m to 5 mm). A gusset is inserted at the under arm seam of the sleeve also with a flat-felled seam. The seam allowance of a under arm seam is turned towards the gusset.

<u>Order of stitching</u> - The garment is stitched serially from 1 to 20. The garment is first stitched at the side seams. After stitching the side seam, a triangular piece is stitched on the underside to the back and front. This is followed by stitching the shoulder. Then section – II of the right front is joined to section – I of the right front. The sleeve is attached at the underarm seam. Along with this the gusset is sewn to the sleeve front and back respectively. Then the sleeve along with the gusset is stitched to the armhole. The centre of the gusset falls in the centre of the triangular piece followed by part of the gusset being attached to the front and part being attached to the back armhole of the bodice. The cap curve of the sleeve is attached to the bodice. The collar is attached to the neckline and the neckline is finished. Similarly, the skirt is finished separately and then attached to the bodice. The edges of the whole garment are finished with a double piping including the collar and the hem of the sleeves.
Regarding the border lining on the underside of the garment, the right side and the lining have been attached with one row of machine. The lining is then turned on the underside and the other edge is also machine stitched. The machining is visible on the right side.

The gota border is attached neatly at the corners by folding one side of the fabric to make a triangular piece on the underside. This makes a diagonal on the corner and the fold of fabric at the diagonal is stitched using running stitch.

Fastenings **-** Right over left, fastened under the left armpit with tie-strings.

1. A, at the tip of collar edge at the right side to A at the tip of gusset of the left ssleeve at the left outside.
2. B at right side of overlap 8.5 cms from A to B at side Seam on the left side at a distance of 10 cms from the left armpit, outside.
3. C at the right side at the waistline of the right overlap to C at the intersection of the side seam and the waistline at the left side outside.
4. D at tip the collar edge of the left overlap to D at the tip of the Gusset of the right sleeve, on the underside.
5. E at the edge of the left overlap at a distance of 11 cms from D to E at the tip of the gusset at the right sleeve on the underside.
6. F, 7 cms below the waistline on the edge of the skirt on the left side to the intersection point after side seam and waistline on the right side on the underside.

APPENDIX - V

ANALYSIS OF COSTUMES AND TEXTILES FROM A *BYAV BAHI* (1719 – 1764 A.D) OF THE REIGN OF MAHARAJA AJIT SINGH (1707-24 A.D)

***Byav Bahi*'s -** These contain accounts of royal marriages celebrated from Vikram Samvat 1765 to 1976 (1718 – 1919 A.D). They are nine in all. They are very important, for they preserve accounts of the social customs of the period. *Bahi* No.1 of Vikram Samvat 1776 – 1821 (1719 – 1764 A.D) describes all the day-to-day ceremonies of the marriage of Princess Suraj Kunwar Bai daughter of Ajit Singh to Sawai Jai Singh of Amber (Jaipur).

The *bahi* gives information of the departments existing under Ajit Singh administration and the personages attached to them. The name of the department of new clothes is the *Nava Kapada – ka – Kothar* and the store for jewellery is *Juhar-Khana.* The *Bahi* gives detailed accounts of various ceremonies, one of them being the *padalo* (dress of the bride received from the father-in-law's side).

The *bahi* also preserves exhaustive accounts on the dowry and gifts given with weights, measures and prices of articles. These details, provide information of the custom of dowry and on the cost and nature of costumes and ornaments. For e.g. out of 24 suits, the superb suit was worth Rs.267-1495. The suit consisted of a skirt (Rs.91), a *sari* (Rs.90), a bodice (Rs.17-12) and a *dupatta* (Rs.69-2). The dress of the bridegroom consisted of turban of yellow colour (Rs.120), lion-cloth (Rs.75), *khimkhab* (cloth for coats, rs.325/-), *balbandi* (rs.40, for wrapping over the turban), *illachya* (rs.70) and *gospech* (rs.8, wrapper over shoulder). In bedding equipments, there were *gadelo, osiso* (Pillow), *takiyo* and *sirkh* (cover sheet) (G.N. Sharma, 1985, p.98). The ornaments offered at the occasion were chiefly of jewellery, gold and silver. Some of them were *tikidiya, kadabund, vinti, nakhliya, nogri, gujri, veno kaban, chob, dugdugi,* etc. with different prices ranging from Rs.50 to Rs.3000/-.

The *Byav Bahi* No: 1 of the royal marriage of Baiji Shri Suraj Kunwar Baisa daughter of Maharaja Ajit Singh (1707-24 A.D) of Jodhpur to Sawai Jai Singh of Amber (Jaipur) of Vikram Samvat 1776 – 1821 (1719 – 1764 A.D) preserved at the Pustak Prakash Library at Mehrangarh Fort Museum, Jodhpur was analyzed for its content. The following is a translation from *Marwari* of relevant parts of the *bahi* containing a description of garments and un-stitched material used by the royalty.

Below mentioned is the description of female articles in the *parla* (*padalo* - dress of the bride received from the father-in-law's side) of Shri Baiji.

1. A set with 24 pieces.
   - One *than* with *daryai* decoration, and lining of *kasumal* colour of Rs. 48/-
   - A *sari* of *kasumal* with *zari badlai asavari* (a kind of fabric made from yarns white and light blue colour and was a transparent fabric)
   - A *kanchali* of *zari, badlai* (of *badla* work) with a border of gold of Rs. 13/- and 8 aanas.
   - A *dupatta kesariya, badlai* (of *badla* work) *asavari* of 52 rupees and 8 aanas.

2. A set consisting of.
   - A *ghaghra of tas* (a special kind of velvet fabric ornamented with *zardozi*) with red *buti's*. A lining of *kasumal colour, daryai* (a kind of silken fabric) of 62 rupees and eight aanas.
   - A *sari* of *zari* of red strips and *kasumal* colour, asavari of 94 rupees.
   - A *dupatta* of *zari, badlai* (of *badla* work) of 94 rupees and 8 aanas.
   - A *kanchali* of *zari* with a border of gold of 35 rupees.

3. A set of consisting of
   - A *ghaghra madra* with a white border of gold border on all sides of *daryai* fabric on the inside. (*Byav bahi*, Pg. 43)
   - A *sari* of *zari* with gold work of *badla* of 78 rupees and 12 aanas.
   - A fabric *badlai* (of *badla* work) of Rs. 29/-

4. A set of consisting of

- A *ghaghra* of *khimkhap* of red strips of cloth, of light green (*pista*) colour with *zari* of rupees 66/-.
- A fabric of *kurti* of red colour of Rs. 3/-
- A *zari of badlai* (*badla* work) of Rs. 78/- and 12 aanas. (*Byav bahi*, Pg. 43)

5. A set of consisting of.
   - A Banarsi *ghaghra* of red colour with a double border of gold & red on all sides.
   - A *sari* of red *zari* of Rs. 76/- & 12 aanas.
   - A *kanchali* of red colour *jalidar* with *badla* work.

6. A set of consisting of
   - A *ghaghra* of two fabrics with a border of gold on all sides of *daryai* fabric of Rs. 84 of *Kasumal* colour
   - A *sari* of *badla* work of Rs. 87/- & 12 aanas.
   - A *dupatta* of *zari* of Rs 29/-
   - A *kanchali* of *zari* of red colour with *zari* work of Rs. 7/- & 12 aanas.

7. A set consisting of
   - 6 *sari*'s of *kasumal* colour with a golden border
   - 6 *ghaghra* of *khimkhap*
   - 6 *kanchali's*, 3 – *badlai,* 3 - *fotas*
     (*Byav bahi* Pg. 44)

List of Fabrics / Garments of Females

A set consisting of

35 *pomcha* (fabric for *odhani*),

- 10 *Banarasi*,
- 10 *chatai* (pg 71)
- 15 Gujrati.

- A *sari* of *Atlas* of Rs. 125/-
- A *ghaghra* of Rs. 60/-
- A *sari* of green colour, *tas*, with a string of pearls on the forehead of Rs. 50/-
- A *ghaghra* of red colour of *tas* fabric with a broad *gota* border of Rs. 50/-

- A *sari* of red *tas* with a string of pearls on all sides of Rs. 50/- (*Byav bahi*, Pg. 72)
- A *lehanga* of white *chikan* of Rs. 15/-
- A *lehanga* of half a *mohar* worth of solid gold *ghungroos* to be attached at the border of a *ghaghra* of Rs. 15/- (*Byav bahi*, Pg. 73).
- A *dupatta* of *kesariya bhant* of *asavari* fabric of Rs. 15/-
- A *lehanga* of silken *chikan* of Rs. 20/-
- A fabric of *illachya* of Rs. 2/-
- A *sari* of green *tas* of Rs. 20/-
- A *than* of *khim Khap* of red colour of Rs. 20/- (*Byav bahi*, Pg. 74)

A set consisting of

- A *odhani* of *chikan* of Rs. 25/-
- A *lehanga* of *chikan* of Rs. 15/-
- A fabric silken of Rs. 1/- (Pg. 74)

A set consisting of

- An *odhani* of *musradi chikan* of Rs. 20/-
- A *lehanga* of *white chikan* of Rs. 15/-
- A fabric silken Rs. 1

A set consisting of

- a *sari* of *rajshahi mauliya* with a broad gota border of Rs. 25/-
- A *khimkhap* of half of *gaz* from Nimrud of Rs. 10/-
- A piece of *iIlaycha* of Rs. 1/- (Pg. 74 *Byav bahi*)

A set consisting of

- A *sari kesariya* with *gota* on all sides Rs. 12/-
- A *himru* fabric white *butidar* Rs. 10/-
- A fabric of *tas* red Rs. 2/- (pg. 75 *Byav bahi*)
- A *sari* of green colour with a border of gold from *Purabi* Salru (pg 76)

A set consisting of

- 15 *sari kasumal malmal ri* with a double gold border on all sides
- 15 pieces of *atlas,* 10- green and 5 of *kasumal* colour

- 15 *misru (mashru) Purabi* (from Uttarpradesh) *than* (p. 94)

A set consisting of 51 pieces of *kanchali's* (pg – 100 *Byav bahi*)

- One of *kesariya* colour stitched from Shahgarh
- Four of *malmul*
- 8 *kesariya* colour of *malmal*.
- Four of gold printed in Dhaka, *mulmul* fabric, from Siyahagarh, *pag* sela.
- Four of *pista* colour *malmul* from Dhaka.
- *dupatta* from *Burhanpur*
- One *dupatta chanderi* of pink colour inside of red colour inside printed work.
- One *dupatta* from Burhanpur
- One *dupatta* of *kasumal* colour *Banarasi* with *buti's* in the main field.
- One *kesariya* from Siyahagarh one from Sela.
- For *kasumal* from Shahgarh and from Sela.
- Four from Agra/Shahgarh and from Sela.

List of Fabrics / Garments of Males

A *Siro Pao* (a set of head to toe dresses) presented to Raja Jai Singh of Amber mentioned in the beginning of the *bahi* consisting of five things is as follows:

- One *bago* of *tas.*
- A *pag lappadar* (with a broad border of gota/gold).
- A *potia lappadar*
- A *bala bandi of karchobi*
- A *suthan* of *parcha.*
- Jewels included a *kilangi* (Pg. No. 39 – *Byav bahi*)
- There is also mention of 14 *sarpechs* of emeralds being presented for the groom (p. 43)

- 2 fabrics *kurta (than)*
- 4 fabrics for *kurta*
- 2 fabrics for k*urta* of red colour (pg. 44 – *Byav bahi*)
- 1 k*urta* of *badla* work.

Jewellery and clothing given by Raja Jai Singh (pg 67)

- 2 jewelled *sarpech*
- 1 *katari*
- 1 *punchiya* (worn on the hand) studded
- Raja Jai Singhji's *Kunwar* (son) gave
- A studded *punchiya*

Jewellery and clothes given in the dowry of Baiji from the *juharkhana*

- One *sarpech* studded with large pieces of jewels
- One white piece with *muquaish* work
- One *tas* of green colour
- 1 *potia* of *kasumal* colour
- 1 *khimkhap of kiramchi* colour with *buti's* from Gujarat
- One *balabandi*
- 1 *Illachya* fabric of *zari*
- 1 *gospech*
- 1 *pag muqayyashi*
- 2 fabrics of *tas* of silver
- 4 *khimkhap of kiramchi* colour
- 4 *potia*, 4 gospech *kasumal badlai* of *zari*
- 4 *balabandi* , 4 *illachya*
- 400 *Siropao mardana* (men) and *zari ri pag*
- 400 pieces of women's cloth of *zari*, *tas*, *kesariya*, *kasumal sari* and *kanchali* (pg 67)
- A *than* of *tas* (*farkasai*) fabric purchased from Jaipur of Rs. 232/- (*Byav bahi* Pg. 70)
- A *pag* of *tas* (a special kind of velvet fabric with *zardozi*) with buti's of Rs. 80/-
- A *potia* of *tas farkasai* with buti's on the pala from Ratlam of Rs. 100/-
- A *gospech* of *kasumal* colour from Kota of Rs. 25/-
- A *bala bandi* of *tas* with buti's on the palla of Rs. 25/-

- A *bala bandi* of *tas* with buti's on the palla of Rs. 25/-
- A *pag* of *tas* purchased from Ratlam of Rs. 100/-
- A *than* of *tas* fabric purchased from Jaipur of Rs. 92/-
- A *potia* of *tas* fabric *farkasai* purchased from Jaipur of Rs. 33/- & 12 aanas.
- A *gospech* of *kasumal* purchased from Kota
- A piece consisting of.
- A *than* of *tas* fabric of red colour with a broad *gota* border from Jaipur of Rs. 62/-
- A *potia* of *tas* fabric with a m*otira bhant* design of Rs. 25/-
- A *than* of broad *gota* border from Jaipur of Rs. 72/-
- A *balabandi* of *tas* with a *motira bhant* design of Rs. 30/-
- A *potia* Gujrati in which are red buti's on the *palla* from Jaipur of Rs. 15/-
- A *gulbadan* fabric of half a *gaz* (yard) *jalidar*, with *tas*sels purchased from Jaipur of Rs. 92/- & aanas. (half a rupee).
- A *potia* Gujrati purchased from Jaipur of Rs. 15/- (*Byav bahi* Pg. 70)

- 31 *pag*s with a broad *gota* border *mothradar*
- 31 *khimkhap* fabric Gujrati.
- 36 *pags*,
- 18 *mauliya Rajshahi*
- 17 *Kesariya* (*Byav bahi* Pg. 71).
- A *dagali* of Rs. 4/- (*Byav bahi* Pg. 72).
- Clothes for servants / attendants
- 5 *pag* of *tas*
- 5 *potia sela Bajwara ri*
- 28 *pag kori Bajwara ri*
- 34 pieces *of jama* (*Byav bahi* Pg. 79)

Siropao 35 (*Pag*e 82– *Byav bahi*)

- A *pag* of *tas farkasai* pattidar
- Two *thans* of *tas farkasai* of gold

- A *gospech* of *karchobi* work with flowers of red colour with a *tas*sel of *badla* work.
- 11 *thans* of *gulbadan pattidar*.
- A *potia* of *tas* fabric of gold

A set consisting of

- One *pag* of *tas* fabric with *muquaish* work, with *buti's* of silver and a *tas*sel of gold.
- Two *than*s of *tas farkasai* of gold.
- 11 *thans* of *gulbadan*.
- A *potia* of *tas farkasai palla* with *tas*sels

A set consisting of

- A *than* of *tas farkasai* of gold, *buti's* of silver and a *tas*sel of gold.
- Two *thans* of *tas farkasai* of gold.
- A *potia* of *tas farkasai palla* with *tas*sels.

A set consisting of

- A *pag* of *tas* of gold with *muquaish* work of silver *buti's* and a *tas*sel of gold.
- Two *thans* of *tas* of gold and *buti's* of silver
- a *gospech* of *tas* and a *tas*sel (*jhallar*) at the *palla*
- half of the *thans* of *gulbadan*
- A *potia* of *tas* fabric with *muquaish* work with a border of silver, *palla* with *muquaish* work and a *tassel* at the *palla*

A set consisting of

- 6 *pecha* of *tas* fabric
- 12 *thans* of *tas* fabric of red colour strips (*leekhdar*), four with green stripes.
- 6 *thans* of *khimkhap*, 4 of *kiramchi* colour and 2 of *sozni* colour.
- 6 *dupatta Banarasi* of *kasumal* colour, *bandhun*

A set consisting of

- 24 *Siropao* (a set of head to toe dresses)
- 25 *chira* red with stripes (*leekhdar*) twenty four, one blue colour.
- 25 *khimkhap* Jaipuria
- 25 *potia* – 20 of yellow colour, 4– of *kasumal* colour and one printed.

  (Pg. 93. – *Byav bahi*)

Four *Sid-Vaga*

One of *tas* fabric of gold and border of gold.

- One *vago Mahmudi* of *kasumal* colour *butidar*
- One *potia* of *tas* fabric of gold with a broad gold border.
- One *than* of *kasumal* colour of *khimkhap* with pink colour *buti's.*

Clothes given at the time of *vidai* of daughter

4 pieces consisting of.

- A *pag* of *tas* fabric.
- One *gospech farkasai*
- One *than* of *tas*.
- A *balabandi* of gold.

A set consisting of

- A *pag* of *tas* fabric *pattipur kasai* of *mothira bhant* design.
- One *than* of *kiramchi* colour of *khimkhap*.
- One *potia kiramchi* colour *Gujrati*

A set consisting of

- White *pag* of *karchobi* work.
- One *Mahmudi*
- One *potia*

A set consisting of

- One white *pag* with *karchobi* work.
- One *pag* and one *gospech*.
- One white *potia*.

- One *vago*.

- One *choli pech*, one *davanpech*.
- Two *than* of *kalda*, one gold red and one of green colour *jalidar* with *patti's*.

  (Pg. 94 – *Byav bahi*)

Some of the items of clothing of the dowry are given below:

Vaga, 34– Men's stitched clothes.

- seven pieces consisting of
- One *pag* of *tas* fabric.
- One *gospech*.
- Two *than* of *tas* fabric of gold.
- Two *balabandi* of *tas*.
- One *khim khap* of *kiramchi* colour *buttidar* with *tas*sels (Pg. 94. *Byav bahi*)

A set consisting of

- Three pieces of *karchobi* work.
- A *Mahmudi potia*, a *gospech* of *kasumal* colour.

A set consisting of

- 2 *vaga*.
- 2 *pags*.
- 2 pieces of *tas* fabric of gold *pattidar* one *khimkhap* of *kiramchi* colour.
- 1 *potia* Gujrati of *badla* work of gold and *palla* with *tas*sels of gold.

87 *vaga*, 29 *siropao* (a set of head to toe dresses).

- 12 *vaga*
- four *vaga kasumal* of gold *pattidar*
- four *than Mahmudi* white colour of *karchobi* work
- four *potia* , one *Gujrati*, one pink colour, one green colour, one *Kiramchi*.

- 75 *Vaga*.
- 25 *chira* of *kasumal* colour of gold *pattidar*.
- 25 *thans* of *Mahmudi* of white colour of *karchobi* work.
- 25 white *potia* of *karchobi* work.

- One *pag kesariya* with a border of *gota*.
- One *bago kesariya* with a border of *gota* of gold *gheredar* from Lavanipal.
- One *dupatta* from Burhanpur of *kesariya* colour.
- A *kamarband* of *kesariya* colour of a broad border in gold.
- a *paijama* decorated with stones (Pg. 102 – *Byav bahi*)

The following are the references of jewellery mentioned in the *Byav* ***Bahi*** **-**

- **The jewelery of Baiji from the *Joharkhana* (workshop of jewellery)** (pg. 46, 47)
- One *Bor* (worn on forehead) studded with jewels
- One necklace of diamonds with nine pearls
- 13 necklaces only of pearls
- One *sheeshphool* (worn on head) with 16 pieces, of the weight of 32 *muhurs*
- One jewel of *chandra* (of the shape of moon) studded with diamonds and rubies, from khanpur of 151 rupees with 24 pearls around the design, of the weight of 38 *muhurs*
- A pair of *bazuband* of *nav-graha nag* 2, each *nag* consisting of nine, large pieces of stones - a diamond, one emerald, 5 pearls, *gomed* (hamsonite), *lasaeniyo* (cats eye) , *ferozi* (turquoise) and one ruby and 35 pearls around the design
- One *nausar har* of pearls of seven strings
- An *aarsi* (a ring worn on the thumb with mirror) of diamonds 8, nearby 13 pearls of Rs 180/-
- Six *bichhua* (*bindiya,* worn on toes) studded, 2 each of diamond, ruby and emerald
- 2 *aanvat* (worn on toes) studded with diamonds
- 2 *pagpaan* (worn on toes) with chains for the feet
- One studded *chotiband* (to tie braid of hair) with small stones of emeralds studded of Rs 319/- (pg 100)
- Seven *bitiya* (rings on toes), 2 of diamonds, 2 of emeralds and three of rubies
- One *bari* (*nath*, worn on nose) of pearls, small and large pearls with peacock and peahen design with hanging pearls

- A pair of *bichhua* studded with rubies and small emeralds
- One *kanthi* (*kanthsari*, worn on neck) of diamonds, emeralds interlaced with pearls of Rs 3885/- (pg 100)
- A pair of *karanphool* (worn on ear) studded with five strings of diamonds and interlaced with pearls
- A *timaniya* (worn on neck) studded with diamonds with (pannariya) large pieces of diamonds and interlaced with small pearls
- A pair of *kankaniya* (worn on hands) studded with diamonds
- One *kantho* (for neck) of pearls, emeralds and small gold mani's dugdugi of diamonds of Rs 13000/-
- A *timba* (small pin for head) with a precious stone on one side studded with pearls
- A *davani* (common ring for fingers) of emeralds
- A pair of *jhoothana* (earings) of pearls
- A *tika* (worn on forehead) of diamonds with unlaced pearls
- A pair of *punchia* (worn on hands) of diamonds
- Gold ornaments – one *timaniya*; one set of *churia*, *gajra* (with small pearls) *kara*, *tora*, *aavra*, *jorh* (4-5) worn on hands; a pair of *pagpaan* (worn on feet) (pg 100)

Jewellery given in the dowry of Suraj Kanwar Baija (pg 64, 65)

- 20 *kariya* (worn on feet) of emeralds
- One *nath* of peacock and peahen design
- One necklace of five strings of *singhara* design
- *tikiya* (small pieces put on the forehead) of plain gold
- One set of *bazuband* studded with diamonds
- 8 *pannariya* (white pieces of diamonds) of ancestors
- One *bor* of Kalabattu
- One pair of *kakan* (hand ornament) studded with diamonds, rubies and pearls
- 22 *dabbis* studded on top with yellow stones
- 11 *kundaliya* (earings) of small pearls
- 1 *mundri* (ring) with a glass mirror

- 7 *bitiya* (*anghutiya*)
- 2 *bitiya* (*anghutiya*) of parrot design of gold and diamond
- One pair of *aanvat* with emeralds
- One pair of *jehar* (worn on foot) with rubies from Gujarat
- *nakliya* (worn on nails) of 2 of emeralds and 2 of rubies
- 2 *tika* studded, one with diamonds, rubies and pearls and the other with emerald, rubies and pearls
- One pair of *nakliya* (worn on nails) with chains of gold
- A string of *chira* (small stones, beads of precious stones or gold)
- One *chandra har choker* (pg 66)
- One pair of *bazuband*
- One pair of *javliya*
- One pair of *hathphool* (worn on hand)
- One pair of *daviya*
- 5 *bitiya* (rings) meenakari
- *mundri* with glass mirror of emerald
- One pair of *nagoria*
- One pair of *sankaliya*
- One pair of chains of emerald
- 2 *rimjhol* (anklet) with *ghungroos*
- One pair of *aanvat*, six *bichhua*, one pair of *jehar*

Jewels of gold for the *badharaniya* (head *dasi*)

- Four pairs of *oaktari salia*
- Four *cheerh*
- One pair of *bazuband*
- One pair of gujaria
- 4 *timaniya*
- 20 *bitiya* (worn on thumb)
- jewels of silver
- 20 pairs of *oaktari*
- 20 pairs of *johda*

- 20 pairs of *kankaniya*
- 20 pairs of *bazuband*
- 20 *chipa*

Jewellery given on the day of marriage (pg 71)

- A seven stringed necklace of pearls, Rs 2598/-
- A *kankaniya ra jora* (pair, worn on hands) of diamond, rubies and emeralds, Rs 940/-
- A pair of *chara* of diamonds
- A *jhumka* (hanging earings) of Rs 1250/-
- One *timaniya* studded with diamonds, Rs 690/-
- One *tika* studded with diamonds and pearls, Rs 2100/-
- One pair of *totiya* (round) earring with *davani* (a chain to hold earring) of Rs 991/-
- One *aar* (necklace) studded with rubies and diamonds
- Two *nakliya* (worn on fingers) of gold with design of diamonds and pearls
- One pair of *hathphool* (jewel chain of hands)
- One *bari* (*nath*) of peacock design
- One *rimjhol* (anklet, payal) which makes noise on walking studded with large pieces of emeralds in silver
- One *chandra har* of five strings
- One pair of *patariya* (earring) with chains for *jhumka*
- One pair of *pagpaan* (chains) for the feet
- One pair of *bazuband*
- One pair of *jhootana* (earings) with *pannariya* (white pieces of diamonds) studded with pearls
- One pair of *karhla* (worn on feet)
- One *barlo* (neck ornament) with small stones studded in it
- One *chotiband* (to tie the braid of hair) studded
- One studded *bazuband*

- Seven *bitiya* (ring on thumb/ fingers) studded, 2 with emeralds, 1 with Lasaeniyo (cat's eye), 1 panchnagi (5 stones), 1 with rubies and 1 chaunagi (4 stones)
- One pair of *bichhua* studded with small stones of emeralds and beautiful pearls (pg 72)
- One *chirh* (small, solid beads of gold), for *navli* (a jewel of hollow round shape, originally a leather pouch) with *mani* (small beads) on edges

Maharaja Jagat Singhji brought the following ornaments (Pg81)

One *juhar ri rakma* (precious jewels)

- One *janehu* of gold
- One pair of studded *kara*
- One *choker* of pearls
- One *bitiya* (ring) of diamonds and pearls and rubies

The analysis of the text of the above mentioned text of the *Byav*a *bahi* of Baiji Shri Suraj Kunwar Baisa in (V.S. 1776, A.D. 1719) with Maharaja Sawai Jai Singh of Amber (Jaipur) mentions the following:-

- The names of men's articles of clothing mentioned include the *vago, bago, pag, potia, gospech, balabandi , pomcha, dagali, suthan, kurta, pecha, chira cholipech, davanpech, rajashahi mauliya* etc.
- The names of men's garments include: *vago, bago, dagali, suthan, kurta, kamarband* etc.
- The names of men's turban cloth include: *pag, potia, pecha, chira, cholipech, davanpech, rajashahi mauliya* etc. The terms *gospech* and *balabandi* according to the review of literature refers to the articles used for the decoration of turbans which were made out of golden or silver threads and were studded with precious stones of various colours (G.N.Sharma, 1968). However, the word *goshpech and sarpech* is also mentioned in the list of cotton and woollen stuffs of the Ain-i-Akbari of Abul Fazl indicating that these fabrics may have been used to make turban cloths.
- The *pag*s were made of fabrics such as *pag lappadar* (with a broad border of gota/gold); *potia lappadar; Mahmudi potia; gulbadan ro than; bala bandi of*

karchobi; potia of *kasumal*; *khimkhap of kiramchi* colour with *buti's*; *pag muqayyashi; pag* of *tas; potia* of *tas farkasai; bala bandi* of *tas*; *pags* with a broad *gota* border *mothra; mauliya rajshahi; kesariya.*

- The *pags* were imported from places such as Jaipur, Ratlam, Gujarat, Shahgarh, from Sela etc. Some the *pags* found in the records are known by the places of import, such as *pag* Dikhini (Dakshini) and *pag* Purabi. Shahgarh was a place near Satara, the earlier capital of the state of Maharashtra. The place *Purabi* refers to some part of the modern state of Uttarpradesh.
- The *bago* (a coat resembling the *angrakha*) and *vaga* was made of the following - *bago* of *tas, vaga*- one of *tas, vago Mahmudi* of *kasumal* colour *butidar, vaga kasumal* of gold *pattidar, bago kesariya* with a border of *gota* of gold *gheredar.*
- A number of fabrics were commonly used for men's clothing are mentioned, such as:- *than*s for *kurta* of *badla* work, one white piece with *muquaish* work, one *tas* of green colour, *khimkhap of kiramchi* colour with *buti's* from Gujarat, *illachya* fabric of *zari, tas* of silver, a *than* of broad *gota* border from Jaipur, *gulbadan* fabric of half a *gaz* (yard) *jalidar*, with *tas*sels purchased from Jaipur; *khimkhap* fabric Gujrati.
- The names of women's garments include the *sari, kurti, kanchali, ghaghra, lehanga, pomcha, dupatta, odhani* etc. The garments were made of the following fabrics:-
- The *sari* was made of fabrics such as *zari badlai asavari; zari* of red strips and *kasumal* colour, *asavari*; *sari* of *atlas; sari* of green colour of *tas*; *sari* of red *tas; sari* of *rajshahi mauliya; sari kesariya* with *gota, sari kasumal malmal ri* etc.
- The *kanchali* was made of *khimkhap, fotas, zari badlai*, of *zari* with a border of gold, of red colour *jalidar* with *badla* work, of *kesariya* colour stitched from Shahgarh, of *malmul*, of *kesariya* colour of *malmal* and *kurti* of red colour.
- The *lehanga* and *ghaghra* were made of *ghaghra of tas* with red *buti's*, *ghaghra madra, ghaghra* of *khimkhap,* Banarsi *ghaghra, ghaghra* of two fabrics with a border of gold on all sides of *daryai* fabric, *lehanga* of white *chikan, lehanga* of half a *mohar* worth of solid gold *ghungroos* attached at the border of a *lehanga, lehanga* of silken *chikan, lehanga* of *chikan, lehanga* of *white chikan.*

- The *dupatta* was made of *kesariya; badlai* (of *badla* work) *asavari; dupatta* of *zari; badlai; pomcha* (fabric for *odhani*) - 10– Banarasi, 10– *chatai,* 15– Gujrati; *dupatta* of *kesariya bhant* of *asavari; odhani* of *chikan; odhani* of *musradi chikan,; dupatta chanderi* of pink colour; *kasumal* colour *Banarasi* with *buti's* in the main field.
- The predominant colours mentioned are: *kasumal* (red), *kesariya, kiramchi, sozni* among other colours such as pink (*gulabi*), light green (*pista)* etc.
- The garments and turban cloths were made from a variety of fabrics common to male and female garments such as - *tas, atlas, daryai, badlai (of badla work), khimkhap, Banarasi, muqayyashi, asavari, gulbadan, atlas, white chikan, illachya, himru, chanderi, Mahmudi, mulmul, misru, chira* etc. Fabrics with gold and silver embroidery work such as *badla* and *karchobi* work and tie-dye (*bandhun)*. The different types of designs used on fabrics included *motira bhant* design, varied coloured stripes (*leekhdar*), borders worked in gold *(lappadar*), *kesariya bhant*, etc.

In addition, as can be observed, there are a number of fabrics that are common to the list given by Abul Fazl and the fabrics mentioned in the *Byav bahi*. These include silk brocade fabrics such as – *khimkhap, tas, dara-i-baf* is mentioned as *daryai*, *chira* and *dupatta.* The names *chira* and *dupatta* are mentioned in the list by Abul Fazl as brocaded fabrics used for the turban cloths. Similarly, these fabrics, *chira* and *dupatta* are also mentioned in the list of clothing items for men indicating a similar use. The silk brocaded fabric *fotas* is mentioned in the list of Abul Fazl as used for loin-bands (*patkas*), but in the *Byav Bahi* the fabric by the name of *fotas* is used for making the *kanchali.* Hence, these fabrics (*fotas and fortas*) could be different or it indicates a different application of the same fabric. Among the centres for the manufacture of silk and brocade fabrics. Further, fabrics with gold and silver embroidery work such as *zardozi*, *badla* and *karchobi* work and tie-dye (*bandhun)* are also observed in both the lists. Gujarat is one of the important places mentioned in both the lists. Among the cotton fabrics, the commonly observed names are – *malmal, asawari, bafta, Mahmudi, dupatta, chhint etc.* Thus, it can be said that these fabrics may have been used by the Royalty of Jodhpur due to the influence of Mughals and these fabrics may

have been in vogue during the Mughal period, initially popularized by the Mughals and later adopted by the Rajput courts.

The names of ornaments commonly worn by the Mughals and the royalty of Jodhpur include the following –

- Women's Ornaments – Head ornaments – *sisphul*; Nose ornaments - *laung, nath, phuli*; Ear ornaments - *bali, karanphool, pipal-patti*; Arm ornaments - *bazuband, gajrah*; Fingers – *anguthi*; Feet - *anvat, bichhwah, jehar.*
- Men's Ornaments - Head ornaments - *bali, kalghi, sarpech, turra;* Arm ornaments - *bazuband, kara;* Fingers – *anguthi.*

Thus, it can be said that the above mentioned list of ornaments indicates that the jewellery like the dress of the rulers seems to be an integration of the indigenous and the style of the Mughals. Further, it was known through interviews that the Rajputs generally wore jewellery composed of large, solid pieces of gold and the technique of gold inlaid with precious stones was developed by the Mughals.

APPENDIX–VI

LIST OF PLATES WITH TEXTUAL CONTEXT

Below mentioned is the list of some of the plates along with the textual context

Plate No.	*Title & Subject*	*Page No.*
Costumes of Emperor Babur		
Plate 1:	Khusrau Shah paying homage to Babur at Dushi near Kabul ca. 1595-1605, Plate 5 (Randhawa, 1983). Khusrau Shah was a noble of Mahmud Mirza who ruled the country from Amu to Hindukush Mountains. Babur is seated under a tree and the person kneeling in front of him is Khusrau Shah. In the foreground are his retainers including one holding a hawk.	93-94
Plate 2:	Babur supervising the construction of a reservoir on the spring of Khwaja Sih Yaran near Kabul ca. 1595-1605, Artist- Prem, Plate 7 (Randhawa, 1983).	93-94
Plate 3:	Babur enjoying a feast given by the Mirzas at Herat ca. 1595-1605, Plate 11 (Randhawa, 1983). In 1507, Babur paid a visit to Herat. Here he married Masuma-Sultan Begam. The Mirzas entertained Babur at a feast. This is a painting showing a feast in a garden, under the shade of a *Chenar*. Babur is making a futile attempt to carve a goose, while Badi-u'z-zaman Mirza is looking on and is about to intervene. At the end of the party, Babur was given an enamelled waist dagger and a *charqab*, a garment of gold brocade.	93-94
Plate 4:	Babur hunting rhinoceros near Bigram (Peshawar) ca. 1595-1605, Plate 17 (Randhawa, 1983). The painting describes a hunting scene dated 10th December, 1526 near Bigram (Peshawar). Babur is shown seated on horseback surrounded by his bodyguards with hunters mounted on horses and mahouts on elephants.	93-94
Plate 5:	Babur crossing a river seated on a raft ca. 1595-1605, Plate 15 (Randhawa, 1983). The painting shows Babur crossing a river seated on a raft for the first time. It pleased Babur much, and the raft came into common use thereafter. The naked swimmers are shown pushing the raft. On the raft, Babur is seated calmly surrounded by his bodyguards.	95-96

Plate 2: Humayun with two Hajjis by Bhagavata ca. 1556-1560, Fig. 12, p. 25 (Beach, 1987). 103-104

This painting is by an artist strongly influenced by Mulla Dust. Inscriptions name the personalities depicted. At the right two *hajjis* (men who have returned from the Muslim pilgrimage to Mecca) are seen reciting the fateha (the first chapter of the Quran) before Humayun. The Emperor is attended by Lashkar Khan and the youthful Mirza Shahm Beg (both at the lower left), as well as Khushhal Beg. Mirza Shahm Beg and Khushhal Beg were among the corps of young nobles who served Humayun (Beach, 1987).

Plate 3: Timur Enthroned with Babur and Humayun ca. 1625, p. 13, Page from Minto Album, Victoria and Albert Museum, I.M. 8-1925 (Godden, 1980). 103-104

The painting shows Timur in the centre holding the crown with Babur and Humayun on the left and right side respectively. Three other courtiers are shown standing in the front.

Plate 4: A cockerel perching on Humayun's shoulder, Miniature (detail) from the British library, Akbarnama ca. 1603-4, or.12988, f 125b, p.85 (Godden, 1980). 105-106

Humayun had a pet white cockerel whose duty it was to wake him with its crowning for the time of dawn-prayer and if it perched on his shoulder he knew the day was lucky, no matter if it seemed to be the contrary.

Plate 5: Humayun resting on a Hawking Expedition, Miniature from India office Library Akbarnama, ca. 1600-05, Johnson Album 64, No. 37, p. 73 (Godden, 1980). 105-106

During the Mughal period games and amusements were a vital part of social life. Shooting of birds was a common hobby and source of enjoyment for the rich and poor. Hawking too was common and trained hawks would "strike the wild fowl in mid air" and bring the prey down (Chopra, 1955).

Plate 6: Mirza Askari with his sword slung round his neck surrendering to Humayun at Kandahar in 1545, Miniature from the British Library Akbarnama ca. 1603-4, or. 12988, f. 106a, p. 97 (Godden, 1980). 107-108

The painting shows a court scene with Humayun seated on the throne. The painting shows the surrender of Humayun's brother Askari born to Babur's second wife 'Gulrukh', or 'Rose Faced' on his defeat of Kandahar.

Plate 7: Abu'l Maali by Dust Muhammed, Mughal ca. 1555-1556, Fig 11, p. 24 (Beach, 1987). 107-108

This is a miniature portrait of Abu'l Maali, a handsome, but arrogant, young courtier who was Humayun's closest companions.

Plate 8: Princes of the House of Timur, Ascribed to Abd-as- Samad, Mughal ca. 1545-50, 42 ¾ x 42 ½ in., Trustees of the British Museum, Fig 84 (Welch, 1985). 107-108

The work was painted on canvas, and has been cut and reworked through the centuries: the portraits of Emperor Akbar, Jahangir and Prince Khurram were obviously added later, probably around 1607.

Costumes of Emperor Akbar

Plate 1,1a: Ambassadors from Badakshan and from Deccan pay tribute to the

Emperor ca. 1600, Inscribed Miskina, Sarwan and Madhu, Plate 69, 70, 8, pp. 154, 156 and 41 (Sen,1984). 113-114

The paintings pertain to an ambassadorial mission that took place in AD 1577. Seated in durbar at the Diwan-i-Am at Fatehpur, Akbar receives tribute from the ambassadors of Shahrukh of Badakshan, as well as from Adil Shah of Bijapur.

Immediately below the royal pavilion, leading dignitaries stand on a gorgeously carpeted dais. The dark skinned courtier identified as Rajput by the earrings worn, and is likely to be Raja Bhagwandas of Amber. Behind him, leading on a cane as he is characteristically portrayed in other studies, is Man Singh. The stout Hindu may be Raja Todar Mal, mentioned by name in the margin. Each of these figures stands still and poised, each emanating a distinct character. Abdu’r Rahman Beg performs the sijda or prostration before the Emperor.

Plate 2: Abu’L Fazl presents the bound and illustrated volume of the Akbarnama ca. 1600, Inscribed Govardhan, Plate 7, p. 32, Akbarnama, Chester Beatty Library Dublin, Ireland (Sen, 1984). 113-114

There are three illustrated manuscripts of the Akbarnama – one at Victoria and Albert London. The second is at the Chester Beatty, Dublin and British Library, London. The third is at the Gulistan Library**,** Tehran (Gulistan). The paintings mainly depicts the costumes at court and the manner of decorating the interiors i.e. specifically of the court. The Emperor is seated on a throne in his court flanked by noblemen, courtiers and attendants.

Plate 3: Akbar’s triumphant entry into Surat ca. 1600, Inscribed Farrukh Beg, Plates 63, 6, pp. 142, 29 (Sen, 1984). 113-114

The conquest of Gujarat marks an important epoch in Akbar’s history. The painting shows the Emperor surveying the fort followed by his cavalcade. He is shown attired in a tunic of gold brocade, mounted on a dark horse with an ornate *sayaban* over him. A musician and bodyguards dance their way along the road, to be followed by musket men, camels and a few magnificent horses.

Baz Bahadur, the governor of Malwa was defeated in a battle with the Mughals. In the paintings which illustrate this campaign, the prize booty to be claimed was these courtesans who brought indigenous modes of music and dance to the Mughal court.

The paintings give a glimpse into the inner chambers of the zenana quarters. The birth chamber is confined to the presence of women. In the central courtyard, musicians play upon the *naqqaras* and *surna* to announce the joyous event. Beyond the outer walls of the palace of Fatehpur Sikri, alms are being distributed to the poor and needy, by a royal retainer who delves into a leather purse.

Costumes of Emperor Jahangir

The Emperor Jahangir stands posed against a pale green background holding a sword and rosary. He wears a purple turban with a string of jewels across it and several strands of pearls, rubies and emeralds. At his waist is a dagger and several Archer's rings. A short tie-dyed patka hangs over a more elaborate gold - flowered one (Leach, 1995).

The painter Bichitr showed Jahangir on the right hand page, haloed and holdings the Orb of power. The left hand miniature depicts an elderly, haloed sheikh offering the monarch a globe topped by a crown carrying the following inscription: "The key of victory over the two worlds is entrusted to your hands". The sheikh who invests the emperor with imperial power is believed to be Moin ud Din Chishti, the mullah from Ajmer who was the patron Saint of the Mughals (Okada, 1992).

The miniature entitled Jahangir's Dream, shows the emperor embracing the Shah of Persia, and transforms an encounter imagined in a dream into a supernatural event. The two emperors stand on a globe. It re-employs elements of traditional imperial iconography such

as the lion and the lamb lying side by side. It shows the Great Mughal giving his Persian rival a protective embrace (Okada, 1992).

Plate 4: Jahangir suppressing Prince Khurram's (Shahjahan's) rebellion ca. 1623 by Abu'l Hasan, A page from the Kevorkian Album, Freer Gallery of Art Smithsonian Institute, Washington, D.C., Fig. 55, p. 57 (Okada, 1992). 134-135

In 1623, Prince Khurram rebelled against his father and unsuccessfully attempted to capture Agra. As lord of the earth, Jahangir lifts the orb of sovereignty topped with the royal seal and crown. The Grand Mughal bears weapons and wears a helmet rather than a turban, emphasizing the monarch's warlike attitude and the meaning of Abul Hasan's masterpiece (Okada, 1992).

Plate 5: Emperor Jahangir weighs Prince Khurram ca. 1610-1615 by Manohar, British Museum London, Fig. 171, p. 147 (Okada, 1992). 134-135

This event took place in 1607 when Prince Khurram, the future Shahjahan was sixteen years old as stated by Jahangir in his memoirs. It was Akbar's custom to have himself weighed twice a year, on the solar and lunar New Year, and to have the princes weighed on the solar New Year against gold, silver, and other customary metals and the gold to be distributed to the poor and the needy (Thackston, 1999).

Plate 6: Jahangir receives Prince Khurram on his return from the Deccan ca. 1640, Mandu, Diwan -I- Amm, 10 October 1617, Painted by Ramdas and Murar, Fig. 8 & 9, pp. 36, 37 (Ebba Koch, 1997). 136-137

After the defeat of the Hindu Rana of Mewar, Prince Khurram was placed in charge of the military expedition against various Muslim Kingdoms, in the Deccan. It was because of his victories there that Jahangir awarded him the title of Shahjahan (King of the World) in 1617. On this occasion, the emperor was presented various offerings such as *asharfis, mohurs*, prized animals and precious gems and jewels by the Princes and Deccan nobles among other courtiers and nobles (Ebba Koch, 1997).

Plate 7: Jahangir receives Prince Khurram on his return from the Mewar Campaign, ca. 1635 Ajmer, Diwan-I' Amm, 20th February 1615, Folio 43 B, Painted by Balchand, Plate 5, p. 29 (Ebba Koch, 1997). 138-139

The Painting shows the Prince's triumphant return to the court following the Rana of Mewar's defeat. The passage in the Padshahnama mentions that the Emperor presented the Prince with an imperial gold spun tunic with a gold embroidered collar on which were placed flowers of gems, a jewelled dagger, a jewelled sword, etc. p.28. (Ebba Koch, 1997)

Plate 8: Portrait of Prince Daniyal by Manohar ca. 1600, The Metropolitan Museum of Art, a page from the Kevorkian Album, Fig. 166, p. 144 (Okada, 1992). 138-139

This miniature depicts Jahangir inside the harem with three women, two of them are royal attendants and Jahangir seems to be embracing Nurjahan (Okada, 1992).

The miniature gives a vivid impression of the harem, which is not otherwise freely depicted, though the emperor spent a great deal of his time there. It is an indicator of courtly life as well as luxuriance. The emperor is dressed in transparent silk or muslin and the woman is most probably Nurjahan. The women are celebrating *Holi* by playing musical instruments smearing each other with red powder. Two in the centre fill large squirt guns (*pichkari's*) with coloured water from a jar. Some are musicians who hold up tambourines; other bear squirt guns or wine cups (Leach, 1995).

The miniature depicts the women of the harem consisting of ladies in waiting, servants, musicians and the Rajput princess Maryam az-Zamani (Rajkumari Hira Kunwari) daughter of Raja Bharmal of Amber, mother of the future Emperor Salim or Jahangir, flanked by Hamida Banu Begum, Akbar's mother. This is a valuable record, unique in the history of Indian painting, of the existence of women confined to the *zenana* (Okada, 1992).

Costumes of Emperor Shahjahan

Shahjahan stands on a dark-coloured globe holding a rifle with a spray of jewels fastened to it. Both the rifle and the sword slung at the emperor's waist are elaborately inlaid with gold and other substances in much the same manner. The emperor wears a gold vest with cloud patterns on it over a brown jama with gold embroidery. Around his neck is a large sapphire as well as several heavy necklaces of pearls, rubies, and emeralds. An armlet, bracelet, and turban ornaments are of the same jewels.

Shahjahan in the late middle age and his bearded son Dara stand facing each other on a terrestrial globe as the emperor offers a ruby.

Shahjahan's love of intimate sumptuous objects is doubly manifest in this extra ordinary portrait, probably made as an imperial gift. Emphasis has been laid on tactile as well as visual qualities. There are subtle contrasts between the flowered gauze of the emperor's tunic, his heavy gold sash, and his spinel studded strings of pearls. The emperor holds a miniature portrait of himself.

The miniature shows the emperor Akbar flanked by his heirs Jahangir and Shah Jahan. In this allegorical composition, artist depicts Akbar handing the Timurid crown (a symbol of power) directly to his grandson rather than to his historical successor. In this allegorical painting, the symbolic transfer of authority is generally expressed by the gift of an object that traditionally signified sovereignty, such as a globe or crown, or a precious gem, plume or sarpush (turban clasp).

In the years 1616-1617, Abu'l Hasan painted a superb portrait of Prince Khurram when the young man was twenty five. The artist depicts the prince holding an elaborate sarpush (turban ornament) in his left hand.

Since Alms are beneficial for repelling bodily and psychic harm and for attracting spiritual and corporeal benefits, the majesty Arsh-Ashyani (Akbar) established the custom of weighing and had himself weighed twice a year, once after the end of the solar year and the other after the end of the lunar year. His Majesty Jahanbani (Shah Jahan) has his perfect self weighed twice, and in his generosity he has ordered that gold and silver be used each time.

In the centre of this wonderful room there hung, securely fastened by thick chains of gold, a pair of scales made of the same metal, their circular edges being set with many rich stones. The imperial Majesty came forth to attend this solemn function dressed in a white satin robe covered with most precious stones of many colour. He also wore round his neck very rich collars of most valuable jewels.

Plate 7: Shahjahan receives his three eldest sons and Asaf Khan during his accession ceremony, Folio 50B, Painted by Bichitr, ca. 1630, Folio 51A, Attributed to Ramdas, ca. 1640, Plates 10-11, pp. 39-40 (Ebba Koch, 1997). 151-152

The three princes and Asaf Khan paid homage to the emperor in the Jharoka hall of Public and Private Audience. During this assembly the emperor gave Asaf khan a robe of honour with a jewel studded collar, a bejeweled dagger with a valuable phul Katara (an Indian thrusting dagger) a jewel studded sword with a bejeweled scabbard.

Plate 8: The wedding procession of Prince Dara-Shikoh, Folio's 122B, Painted by Murar ca. 1635, Folio 123A, Painted by an Unknown Artist ca. 1640, Plates 64-65, pp. 64-65 (Ebba Koch, 1997). 151-152

To initiate the actual wedding ceremony, on 12 February 1633, the imperial princes, senior minister, and major nobles escorted Dara Shikoh from his residence in Agra to the palace. The emperor Shahjahan presented (the Prince) with a special robe of honour; a jewelled jamdhar, a jewelled sword with a valuable jewelled strop; a rosary of pearls that had precious rubies in it; two horses from the royal stable, one with a jewelled saddle and the other with a golden saddle with enamel work; an elephant from the royal elephant stables with silver trappings, a female elephant ; the total value of which was four lacs of rupees.

Plate 9: Shah Jahan and his sons on a globe, Balchand ca. 1627-29, Minto Album, Fig 3.20, Illustration on p. 404, Description on p. 393 (Leach, 1995). 151-152

Shah Jahan stands on a large globe with abstract masses of land and water in blue and gold. His four young children are posed on either side of him in a flowery meadow. Shah Jahan faces Dara on the right who hands him jewels, the baby Murad Baksh is behind the heir while Shuja and Aurangzeb stand on the left. The emperor is haloed and above him two angels emerge from a cloud holding a crown.

Costumes of Emperor Aurangzeb

Plate 1: Portrait of Aurangzeb ca. 1770, Provincial Mughal, probably Faizabad, 23.5 x 14.9 cms, Fig. 50, p. 145, Part I (Leach, 1986). 154-155

Plate 2: Aurangzeb as a young Prince by Lal Chand, ca. 1640-45, Fig. 3.80, p. 470 (Leach, 1995). 154-155

Aurangzeb, as a young prince in his twenties**,** stands with a long Deccani sword before him. His *jama* is unornamented, but he wears a jewelled belt and several necklaces, including one with a large ruby. The Deccani sword held by Aurangzeb serves as a natural reference to his identity and accomplishments, since from the age of eighteen he was in the Deccan serving as viceroy.

Plate 3: Aurangzeb with his third son, Sultan Azam, p. 57, Cat 2, New York, Attributed to Manohar Ink, Private collection Courtesy of the Arthur M. Sackler Museum, Harvard University Art Museums (Kossack, 1997). 156-157

The awesomely dignified emperor holds a hawk, while seated on an elegantly unpretentious gold throne beneath a canopy adorned with birds of paradise. His third son, Muhammad Azam, who was born in 1653, stands facing him, looking very boyish and lively in contrast to the formality of the others.

Plate 4: Aurangzeb receives a tray of jewels from a young prince ca. 1668, with additions ca. 1760-70, Shuja al –Daula's album (Leach, 1995). 156-157

Aurangzeb, seated on a square gold throne studded with gems and attended by a young *chauri* bearer, is presented with a tray of jewels by a youthful prince dressed in a *jama*. The thin, rather reticent prince of about fifteen is most likely to be Azam Shah (b 1653), but it might also be the slightly young Muhammad Akbar (b. 1656).

Plate 5. The arrival of Prince Aurangzeb at the court of Lahore ca. 1645, Murar, Folio 217B, Fig. 44. p. 107. Detail on p. 228, Fig. 470 (Ebba Koch, 1997). 156-157

While placed to correspond with text describing Prince Aurangzeb's appointment as Viceroy of the Deccan in 1637, the scene actually depicts his return to court then located at Lahore on 9 January 1940.

Plate 6: Shahjahan honouring Prince Aurangzeb at his wedding ca. 1640, Folio 218B, Attributed to Bhola, Fig. 45, p. 109 (Ebba Koch, 1997). 156-157

The emperor Shahjahan honoured the Prince with a robe of honor with a gold spun *charqab*, two rosaries of precious pearls, a jeweled *jamdar* with a *phul katara*, a jewelled sword, etc among other gifts. Then, with his own hand, the emperor fastened on the Prince's head a *sehra* of lustrous pearls among which were strung rubies and emeralds, and the prince expressed gratitude for these favors.

Plate 6a: Female musicians celebrate the wedding of Aurangzeb.

Plate 7: Equestrian portrait Mughal ca. 1660-70, Image 15 x 10 ¾ in. (382 x 273 mm), Fig. 28, p. 73 (Ehnbom, 1985). 158-159

Aurangzeb is shown on horseback with full imperial regalia. His halo represents both the sun and the moon. Two attendants carry peacock feather fans, while a third bears the imperial shade adorned with a crowned sun. Ahead of the emperor a retainer carries a quiver filled with arrows. A lance is carried by the emperor. Aurangzeb. The emperor is represented with full imperial trappings and insignias.

Plate 3: Detail from a page of the Akbarnama, with Raja Udai Singh of Marwar in Green *jama,* Mughal, ca. 1590, Victoria & Albert Museum, London, Folio 114, No. IS 2-1896, Fig. 7, (Crill,1994). 161-162

This painting from the Victoria and Albert Museum's Akbarnama shows an event which took place at Akbar's court in 1577 AD. When the ambassadors from the Persian court of Mirza Shahrukh in Badakhshan arrived to pay tribute to the Ruler. The passage in the Akbarnama does not list the nobles present on this occasion, but Udai Singh had been entrusted with a mission to guide aright (that is, discipline) the unruly Raja Madhukar of Orchha a month before the arrival of the ambassadors and would almost certainly have returned from this excursion by the time the ambassadors arrived. The green-robed noble has the girth and the Vaishnavite tilak that could identify him as the *Mota Raja*, and both this portrait and the Chester Beatty one (Plate 1) bear a marked resemblance to the portrait used later by Hendley (Plate 4).

Plate 4: Raja Udai Singh (*Mota Raja*) of Marwar, Mughal ca. 1650 by Payag after an original of ca. 1580, 16.6 x 10.5 cms, Chester Beatty Library, Dublin, Ms 7B. 34, Fig. 15, p. 34 (Crill, 1996). 163-164

The miniature from the original source is titled as -*"Raja Udai Singh (Mota Raja) in a Gold, Flowered Jama"* from the album of Shah Jahan. (c. 1640-50). Photo: The Trustees of the Chester Beatty Library, Dublin.

Udai Singh, like many other Mughal courtiers, had his portrait painted at court. This is a portrait of an unnamed Rajput noble in the Chester Beatty Library, Dublin. The subject's significant features are that he is fat, he has a round face with a long moustache and square – cut side-whiskers, and he has a Vaishnavite tilak on his forehead' (Crill,1994).

Plate 5: A Bust Portrait of Udai Singh of Marwar (Crill, 1994). 163-164

Costumes of Maharaja Sur Singh

Plate 1: Raja Suraj Singh Rathor, Late sixteenth century, Inscribed to Bishandas MMA 55.121.10.71, Fig. 28, The Rulers Album, Images of Mughal India, The Metropolitan Museum of Art (MMA) p. 137 (Welch, 1987). 170-171

Raja Suraj Singh stands before the ruler, his hands objectively crossed, paying homage and awaiting orders. As in most portraits painted for Akbar little space was lavished around the figure; when this one was remounted, it was set into a larger expanse of green. Another version of this portrait in the Berlin Album is inscribed in Jahangir's firm hand with the artist's name and the fact that Suraj Singh was the maternal uncle of Prince Khurram (Shahjahan) (Welch, 1987).

Costumes of Maharaja Gaj Singh

Plate 3: Standing portrait of Maharaja Gaj Singh Jodhpur ca. 1725-40, 53 x 75 cm, Mehrangarh Museum Trust, Jodhpur, Fig. 20, p. 42 (Crill, 1996). 178-179

This painting according to R. Crill has been modeled on a fine standing portrait of Gaj Singh in the price of Wales Museum, Mumbai (also misidentified as Jaswant Singh) which draws heavily on Mughal prototypes, although probably done by a Jodhpur artist.

Plate 4: Maharaja Gaj Singh, Jodhpur ca. 1670, National Museum, New Delhi. Fig. 19, p. 19 (Crill, 1996). 178-179

This is a bust portrait of the ruler leaning on his sword. The details of Gaj Singh's exquisite jama, the pearl necklace, pendant earings and turban all echo the Mughal version, but in a more stylized fashion. The lines of face have taken on a sculptural quality, as have the curves of the ear, the curls of hair and even the striped folds of the turban. While the Mughal influence is obviously strong, this is a Rajasthani drawing, and thus mark a watershed between the purely Mughal representations of the rajas and the beginning of a genuine Jodhpuri Idiom (Crill,1996).

Plate 5: The departure of Prince Shah-Shuja for Kabul ca. 1638, Fig. 32, p. 83 (Ebba Koch, 1997). 178-179

Gaj Singh is a major figure in Padshahnama illustrations and in his appearance here at the centre-left of the scene, he is shown to have aged considerably, and he died two months after this durbar p. 190 (Ebba Koch, 1997)

Costumes of Maharaja Jaswant Singh

Plate 1: Maharaja Jaswant of Jodhpur and his nobles in *durbar,* Jodhpur ca. 1640, Formerly in the collection of Dr. Moti Chandra, Mumbai p.44 (Crill, 1996). 182-183

A *durbar* (court) scene formerly in the collection of Dr. Moti Chandra is one of the finest examples of the Mughal influenced Jodhpur style. Dating from about 1640, the *durbar* scene shows a youthful Jaswant, soon after his accession flanked by rows of nobles, an obvious parallel with the Mughal portrait of Gaj Singh that is known to have been in a Rajput collection (Plate 2, p.g. 171-172). The sensitively drawn faces of Jaswant Singh and the nobles are the most accurate portraits from life yet seen in Jodhpur painting (Crill, 1996).

Plate 2: Painting in the upper side, Maharaja Jaswant Singh and nobles in *durbar*, Jodhpur ca. 1640-2. British Museum, Fig. 23 (Crill, 1996). Painting in the lower half, Maharaja Jaswant Singh and nobles in *durbar*, Jodhpur, ca. 1644-5, Victoria and Albert Museum, Fig. 24, p. 45 (Crill, 1996). 182-183

Painting in the lower half. Maharaja Jaswant Singh and nobles in darbar Jodhpur, c. 1644-5. Fig. 24. Brush drawing. Victoria and Albert Museum , p. 45 London (Crill, 1996)

These paintings are some of the finest examples of the Mughal influenced Jodhpur style. Both the drawings seem to show the same people, however the British Museum drawing (upper half), adds a petitioner to the foreground and an extra nobleman to the extreme left. Mughal characteristics have been clearly assimilated into these drawings, such as the subtle shading of the faces and clothes. Details such as the hands and the folds of the garments are more technically perfect than in previous Jodhpur paintings or drawings. These sketches were made by Mughal trained artists working at the Jodhpur court, pgs 45-46 (Crill, 1996).

Plate 3: Jaswant Singh of Jodhpur, Rajasthan Jodhpur ca. 1660-65, 23.3 x 12.8 cm. x 16.3 cm. Fig. 88, p. 223 (Leach, 1986). 182-183

This portrait of the portly Jaswant Singh of Jodhpur (b. 1627, r. 1638-71) holding a straight sword seems to have been done around 1660-65, when the raja was between thirty five and forty years old. Whether Jaswant Singh commissioned Mughal trained artists to work in his native state has not yet been adequately established, but he was certainly well aware of the imperial painting tradition, as his portraits by major artists such as *Bichitr* prove. The several paintings of Jaswant Singh in a mixed Mughal and Rajasthani style demonstrate that this raja wished to develop his own atelier based on imperial prototypes.

Clearly, despite his need to be wary in his dealings with the Mughals, Jaswant absorbed much from observation of court customs. Since neither he, nor his father was allowed by the ruler to spend much time in their home state, they understandably acquired alien habits (for e.g., in miniature paintings both Jaswant and his father wear typical Mughal rather than more elaborate Marwari turbans).

Plate 4: Maharaja Jaswant Singh listening to musicians in a garden, Jodhpur, ca. 1667-70, 26.5 cm. x 17.3 cm., National Gallery of Victoria, Melbourne, Fig. 26 (Crill, 1996). 184-185

This splendid picture from Jaswant Singh's middle years parallels the *darbar* scenes of his youth. This is a colourful painting done in about 1667 which shows the Maharaja listening to female musicians in a garden. Here, the middle aged Jaswant sits surrounded by ladies in an exuberantly depicted garden which draws on Rajput rather than Mughal forebears for its idealized setting (Crill, 1996).

Plate 5: Maharaja Jaswant Singh A.D. 1638-78, about A.D. 1640, Baroda Museum, Marg, Vol. XI, p. 45 (Goetz, 1958). 184-185

The painting's general character, the careful and neat draftsmanship, the colour scheme, the fine ornaments, the costumes of the other figures, the architecture, the *huqqa*, belong to the best Mughal tradition. The *bagos* of the two princes are closed in the Hindu fashion under the left shoulder, the turban of Jaswant Singh already reveals the Deccan style has taken over from the war service in the south while those of the younger prince and the singing girl, still follow the Jahangir fashion (like the ear rings), the fanning maid-servant and the lute player wear Hindu dress. The picture can be dated to 1640 A.D when Jaswant Singh had still been in his early thirties (Goetz, 1958).

Plate 6: A portrait of the Maharaja Jaswant Singh-I, Jodhpur ca. 1750, Private Collection, Milan, p. 5 (Cimino, 1985). 186-187

This painting is closely based on Mughal examples but was painted after Jaswant Singh's death, in the early 18th century, by a Jodhpur artist (R. Crill, 1996, p. 48). The raja is portrayed standing, his hands resting on a sword, he wears a broad tunic, from under which tight trousers come out; his waist is girded by a double sash (*patka*) in which a dagger (*khanjar*) is inserted; the sheath of his sword and his shield appear through the garment; his fingers, neck and ears are adorned with precious jewels. The small turban belongs to the period he lived in and is characteristic of Shah Jahan's court. On the whole the composition derives from Mughal miniatures (Cimino, 1985).

Plate 7: Maharaja Jaswant Singh in middle age, Jodhpur ca. 1680–90, Goenka Collection, Fig. 28 (Crill, 1996). 186-187

This painting exemplifies the progression away from Mughal prototypes. Painted after Jaswant Singh's Death.

Plate 8: Maharaja Jaswant Singh on horseback, Jodhpur or Deccan, ca. 1680, Kanoria Collection, Patna (Crill, 1996). 186-187

In this painting (painted after the death of the raja), Jaswant Singh is mounted on an elegant horse, attended by a dark skinned servant. The costume, in particular the turban of the servant, recalls similar garments in Deecani paintings of the 17th century and it may well be that the servant could have been taken into Jaswant's service during his service in the Deccan. This occurrence of an apparently Deccani Servant in the portrait of Jaswant Singh from the late 17th century is the first time such a figure occurs in Jodhpur painting (Crill,1996).

Costumes of Maharaja Ajit Singh

Plate 1: Maharaja Ajit Singh, Jodhpur ca. 1720, Ashmolean Museum, Oxford, No. 1990. 1283 Fig. 29, p. 56 (Crill, 1996). 191-192

This portrait was done during Ajit Singh's lifetime shows him standing in the manner of a Mughal portrait, just as Gaj Singh and Jaswant Singh had also been represented.

Plate 2: Maharaja Ajit Singh with Maharaja Jai Singh of Amber, Jodhpur ca. 1719-20, Kanoria Collection, Patna, Fig. 32, p. 60 (Crill, 1996). 191-192

Ajit Singh married his daughter Surya Kumari to Maharaja Jai Singh – II of Amber in 1719. It is very likely that this is the event commemorated in this double portrait of the two rulers.

Plate 3: Maharaja Ajit Singh with his sons dated V.S. 1778 / A.D. 1721, Jodhpur artist working at Ajmer, Harvard University Art, Museums, 1995. 131, Fig. 34, p. 62 (Crill, 1996). 193-194

A fine group portrait of Ajit Singh with his sons and attendant nobles shows the Maharaja seated on a grand throne, rather than on a floor spread. Ajit Singh's sons are identified by name as Abhai Singh, Bakhat Singh, Anand Singh, Kesar (Kishore Singh) and Raj Singh.